真義大觀

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SELECTED RELICS
of
JAPANESE ART

Vol. XVII

EDITED BY S. TAJIMA

眞美大觀

第十七冊

PUBLISHED
BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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JAPANESE ART

No. XVII

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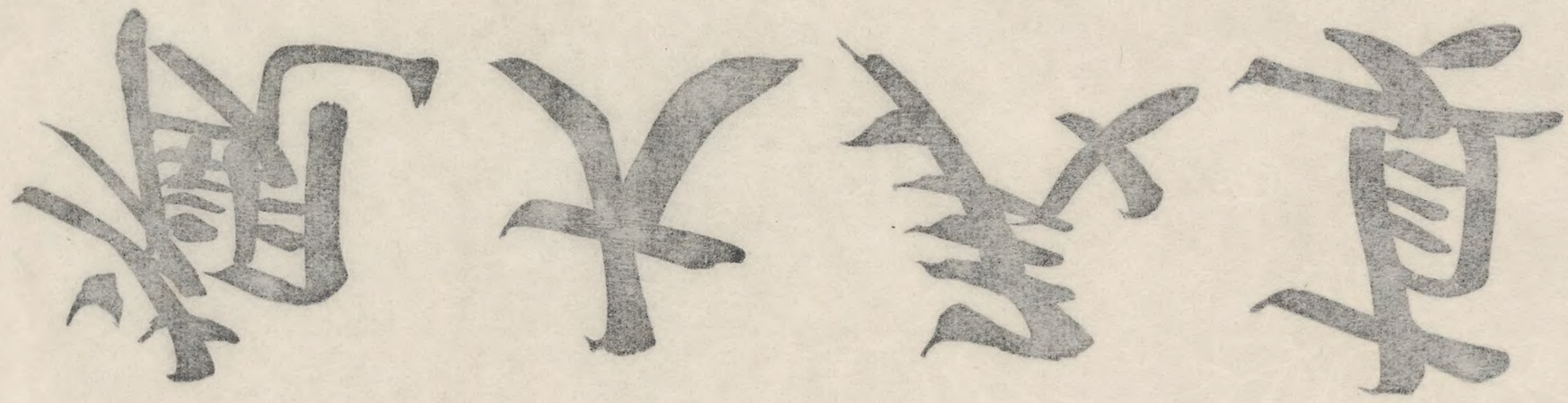

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XLIV. The Episode of Sadamoto Ōyé (collotype) .... By Tomotada Okada.

名古屋離宮御杉戸

花鳥圖(着色) 狩野興以筆

(竪五尺七寸五分、横二枚通じて八尺五寸)

本書第十一冊及び第十四冊に於て名古屋離宮の興以の畫既に六圖を載せたり、今又同殿の御杉戸同筆着色花鳥圖を出だす、先の鴛鴦圖及び千鳥圖と併せ觀て、以て益、興以が花鳥に於ける手腕と作風とを明かにすべし、城殿の事及び筆者の傳は曩に述ぶる所を看よ

WITHERED TREES AND CROWS.

FROM THE INTREIOR DECORATIONS OF THE IMPERIAL DETACHED PALACE, NAGOYA.

(Coloured on cedar doors; 8 feet 5¼ inches by 5 feet 8½ inches.)

BY KÔI KANÔ.

(COLLOTYPE.)

In the eleventh and fourteenth volumes of this series, we have reproduced six works by Kôi in the Nagoya Detached Palace. Here, again, we present one of his masterpieces done on some cedar doors of that palace. Beholders will recognise the artist's excellent genius and his method of painting, upon comparing this picture with those given in the previous volumes.

各記念論文紹介

非線型微分方程式に関する研究

本稿は十一世紀の末葉に出版された数学者ヴェルヌイの著書を基礎とする微分方程式の理論を解説したものである。

この本は微分方程式の理論を解説するに当たって、まず第一章に於いて微分方程式の一般理論を述べ、次に第二章に於いて特殊な微分方程式の解法を述べ、最後に第三章に於いて微分方程式の応用を述べている。

京都御所常御殿襖畫

漁磯圖(紙本金地着色)

(竪六尺二寸、横二枚通じて九尺六寸四分)

圓山應立筆

京都御所安政新造營の事は先に第十二冊に述ぶる所の如し、本圖亦當時の製作とす、應立は應擧の長子應瑞(文政十二年歿)の義子應震(天保十一年歿)の養子にして、圓山主水と稱し、亦善く祖風を紹述せり、歿年詳かならずと雖も、本圖以て安政頃に於ける圓山家末流の技風を觀るに足れり

DRAWING THE SEINE.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL PALACE, KYÔTO.

(Coloured on paper, gold ground; 6 feet 4 inches by 9 feet 7¼ inches.)

BY ÔRITSU MARUYAMA.

(COLLOTYPE.)

We have given information about the Imperial Palace, Kyôto, in the twelfth volume of this series. This picture was executed by Ôritsu at that time (Ansei era, 1854-1859) by Imperial Command. Ôritsu was a grandson-in-law to Ôkyo Maruyama, and acquired the art method of his grandfather-in-law. The date of his death is not precisely known; but the condition of pictorial art in the Maruyama family at the Ansei era can be understood by an inspection of the picture here given.

DRAWING THE SCENE:

FROM THE INTERIOR DECORATIONS OF THE

IMPERIAL MAIDEN PALACE

(Colored on paper; gold ground; 6 feet 4 inches by 6 feet 1½ inches)

BY GOKYO MARUYAMA.

(COLLOTYPE)

We have given information about the Imperial Palace, Kyoto, in the twelfth volume of this series. This picture was executed by Gokyo at that time (Meiji era, 1824-1829) by Imperial Command. Gokyo was a grandson-in-law to Gokyo Maruyama, and acquired the art method of his grandfather-in-law. The date of his death is not precisely known; but the condition of pictorial art in the Maruyama family at the Meiji era can be understood by an inspection of the

Kyoto Museum.

宮殿内部装飾図(金地)

宮殿図屏風六曲一双

(金地彩色紙本 二面 縦一メートル八分一 横六メートル一分)

丸山応挙筆

宮殿内部装飾絵画は既に第十二巻に紹介した通りである。本図は明治元年(一八六八)の造営に成り、応挙の孫婿に当る丸山応挙筆である。本図の作者は不詳であるが、明治十三年(一八八〇)の宮殿内部装飾絵画(文部省)の一部として、丸山応挙の筆法を模倣したものであることは疑いない。

京都府立博物館

京都御所常御殿襖畫

宇治橋圖(紙本着色)

長澤蘆鳳筆

(竪六寸二分、横二枚通じて九尺七寸四分)

本圖も亦安政御造營皇居の襖畫の一なり、蘆鳳は應擧門下蘆雪(寛政十一年歿)の義子蘆洲(名は鱗、字は呑江、弘化四年歿、八十一歳)の子なり、歿年詳かならず、其の畫名後代に盛ならずと雖も、當時宮庭の御用を勤めたるに考ふれば、亦錚々たる一名手なりしなり、本圖偶〻以て其の技風を鑒賞すべし

THE UJI BRIDGE.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL PALACE, KYÔTO.

(Coloured on paper; 6 feet 4 inches by 9 feet 7¼ inches.)

BY ROHÔ NANGSAWA.

(COLLOTYPE.)

The sliding wall-screen, from which this picture is taken, is one of the decorative pictures in the Kyôto Imperial Palace. The artist, Rohô, was the grandson of Rosetsu, one of Ôkyo Maruyama's distinguished pupils. He is not very famous at the present day, but he seems to have been an eminent artist in the time of Ansei (1854–1859), since he was commanded to paint on the screens of the palace. This is, indeed, the best specimen of his work. His exact date is not ascertained.

THE UJI BRIDGE.

FROM THE INTERIOR DECORATIONS OF THE IMPERIAL PALACE, KYOTO.

(Colored on paper 6 feet 4 inches by 6 feet 1½ inches.)

BY KOHO NANGSAMA.

(COLLOTYPE.)

The sliding wall-screen, from which this picture is taken, is one of the decorative pictures in the Kyoto Imperial Palace. The artist, Koho, was the grandson of Kosetsu, one of Ōkyo Maruyama's distinguished pupils. He is not very famous at the present day, but he seems to have been an eminent artist in the time of Ansei (1854–1859), since he was commanded to paint on the screens of the palace. This is, indeed, the best specimen of his work. His exact date is not ascertained.

京都御所障壁畫

宇治橋圖(彩色畫)

北溟菊圖屏風

縱六尺三寸四分　橫六尺一寸五厘

本圖は京都御所障壁畫の一にして，蓋し(故)の狩野山雪の孫，(故)の狩野探幽の門下，(故)の狩野山楽の一人，(故)の狩野山雪の弟，(故)の狩野探幽の子，(故)の狩野山楽の門下

過去現在因果經繪（紙本着色）

（竪九寸八分）　筆者不詳

東京美術學校藏

過去現在因果經四卷は、宋の文帝元嘉十二年、中印度の僧求那跋陀羅（グナバドラ）楊都に至りて、同二十年迄の間に、瓦官寺に於いて譯出したる諸經の一にして、經藏せらる、過去世普光佛の成道せし時、修梵の仙人善慧之を供養して授記を受け轉生して悉達太子と生まれしより、出家、成道、說法敎化に至る迄の佛傳の一半を說きたるものなり、本經の古寫本、紙面を上下二段に分かち、上段に經中所說の事相を圖畫し、下段に經文を筆寫したる一部四軸のものあり、其の第二卷の上半は京都の上品蓮臺寺に、第三は醍醐報恩院に、第四卷の下半は東京美術學校に傳存す。報恩院の寬濟僧正の元和四年に記したる第三卷の包紙に、第一之卷、仁和寺宮依御所望遍登山、遂諸傳受印可、此口僧云大師御筆因果經自元相傳云々將又大藏經因果經寄進、第二之卷紛失」とあり、又同紙の寬永二十年の追記に、「□□山住侶南院之住持堯報恩院、南山四卷在、之、今一卷在所不知」とあるのみならず、承應三年蓮臺寺の尊宜の記したる第二卷の跋文に寬濟の語を錄して、「全部四卷、今散在于處々、謂仁和寺、當之南院也、恨未知一卷之所在」と曰ひ、又紛失せりと云ふ、第二卷の蓮臺寺に在ることを語りたるに、寬濟大いに喜びたるを以て、他日之を醍醐に齎して比較せるに、恰も符節を合せたる如くなりしよしを記せるより考ふれば、當時高野の南院に在りしは今の美術學校の第四卷なりしなり、而して第二卷は、紛失の後蓮臺寺に入れるものにして、承應の頃より既に其の下半を闕きしことは、又尊宜の跋文に、「歎此本又有第二卷之上半、不知下半之所在」とあるにて之を知るべし、考古書譜には仁和寺及び高野山南院にも此の經あるよし記したれど南院には今無し、仁和寺に在るべき第一卷亦今所在を知らず、憶ふに、世の好事家の所藏に此の經の斷片少からざるは、即ち第一卷及び第二卷下半、第四卷上半の散亂したるものなり、而して第一卷の仁和寺に、第三卷の報恩院に傳はりしは元和の初め頃、中山慶親卿（元和四年薨）の寄附に係かり、第二卷の紛失せしも、殆ど同じ頃中山家に於いてせし者なることは寬濟の包紙の記文中、最初抄出の「紛失」に續けて、「右兩卷自元家門相稟之什物云々」とあるもの、即ち中山家の傳說を錄したること明かなるにて知られたり、さて其の中山家に傳はりしは何れの頃なるや詳かならずと雖も、三條實隆公（天文六年薨）の記に、大永八年三月十六日、聖武天皇宸筆過去因果經有繪拜見、殊勝者也とあるもの即ち亦此の經なるべきに徵し、又美術學校藏卷に興福傳法の印あるを見て之を考ふれば、中世興福寺の所藏なりしもの迭出して、大永、享祿の頃、公卿の間に展轉し、終に中山家の所藏に皈せしものなるべく、第四卷も亦同じ頃轉じて高野の南院に入りしならむ、其の上半の失せたるは、南院を出でて美術學校に入る迄の間に於いてせしものにして、或は之を發見せむやも知るべからず、報恩院にても、此の經を古來弘法大師の筆なりと傳へたりしことは、報恩院の包紙に、「大師御筆因果經」と言ひ、又蓮臺寺の跋文中の寬濟の語にも、「書與畫併我弘法大師眞蹟也」と見えたる等に徵して明かなり、然れどもこは其の醍醐及び高野に入りし後言ひ出でたることなるべく、書畫共に全く大師風乃至大師以後の樣式に非ざるが故に、決して信ずべからず。まして實隆公記には、「聖武天皇宸筆」と言ひ、又前に續けて、「天平七年勅筆也」と記せるをや、仍りて憶ふに、大永の當時實隆公の見たりしものゝ中、恐らくは今所在を知らざる第二卷の末尾かに天平七年たりしよりして、聖武御筆と言ひしものなるべきこと疑ふべからず、若し然らずば、天平七年と云ふことの出で來るべき理由なし、又天平年間の古文書の端に、「可求、過去現在因果經五卷、在平攝師所」と記したるものあり、て、五卷と言へるは誤りなれど、平攝の天平二十年頃世に在りし元興寺の僧なることは、正倉院文書に依りて知られたるのみならず、第三卷の軸附に、「四月七日寫書生從八位」とあるを考ふるは聖武興敎の盛代、寫經司、寫經所などありて、寫書生に叙位ある者ありしこと、當時の解文等に依りて明かなれば、吾人は愈、信を實隆公記の文に置きて、此の經の書寫年代を天平七年と決定することを得べし、是等の事未だ精しきを得ざりし頃、鑒定上種々の憶說を爲して、或は推古天皇時代の作とし、或は支那の作としたる者ありしが、輓近文學博士小杉榲邨、今泉雄作、玉園快應諸家の詮索に依りて、以て以上考證の材料を供給せらるゝに至れり

茲に揭ぐるは第四卷下半の中、第一は世尊三迦葉を度して後、頻毘娑羅（ビンビサラ）王に請ぜられて王舍城に入り、王より竹園の奉獻を受けて爲に說法する一段にして、右方には偷羅厥（チラキ）は佛の弟子及び王と共に城門に入る所を圖し、次には佛竹園に住して說法し、王及び其の眷屬諸比丘等聽聞し、諸天空中より供養する所を圖したり、第二は偷羅厥又國の婆羅門出家の一段にして、右方には其の擧國無雙の美婦を圖し、屋榭門樓を以て其の巨富を示し、次に家を出でて山林に入る所を圖し、次にみづから剃髮し、天人虛空より來りて之に佛の竹園に在ることを敎ふる所を圖し、又次に其の竹園に趣く所を圖したり、物象は描筆と共に極めて稚癡にして、色彩は皆單純なる原色を用ゐ、間色は僅かに一の茶褐色あるのみ、されば其の顏料は茶褐色の外、墨、胡粉、丹、朱綠靑及び群靑の六種に過ぎず、竹及び樹葉は沒骨に畫きたり、而して山石の皴には、早く既に後の和繪の典型を生ずべき原始の形式を具するを認む、建築物と王及び其の眷屬の服裝とは全く支那化したりと雖も、佛、比丘及び天人の形相は頗る印度の原式を傳へたり、殊に佛の脚下の蓮花の如きはアジャンタ第十號廟の柱に畫けるものと酷似せり、此の種の形式は前出の法隆寺壁畫及び本品の外、後世終に我が國の美術に見るべからず、實に珍重すべき寶繪なり

藤原時代の繪畫

藤懸靜也

一　概說

藤原時代の繪畫は、平安朝の文學と同じく、中古の國風を發揮した點に於て、上代の繪畫とは、全く別個の發展を遂げたものである。

上代の繪畫は、大陸の影響を受けて、佛教を中心とする、宗教的の繪畫が、その大部分を占めてゐたのであるが、藤原時代に入つては、佛教繪畫の外に、世俗的の繪畫が、大いに發達して來た。

佛教繪畫は、上代に於ては、寺院の壁面を飾つて、佛像の周圍を、莊嚴するものであつたが、藤原時代に於ては、獨立して、掛物となり、或は、屏風となり、或は、繪卷となり、或は、冊子となり、或は、扇となり、或は、障子となり、或は、襖となり、或は、壁となり、或は、天井となり、或は、柱となり、或は、欄干となり、或は、家具となり、或は、調度となり、或は、衣服となり、或は、器具となり、或は、建築となり、或は、庭園となり、或は、風景となり、或は、人物となり、或は、動物となり、或は、植物となり、或は、山水となり、或は、花鳥となり、或は、風月となり、或は、雪月花となり、或は、春夏秋冬となり、或は、東西南北となり、或は、天地人となり、或は、上下左右となり、或は、前後となり、或は、表裏となり、或は、内外となり、或は、中央となり、或は、周邊となり、或は、全體となり、或は、部分となり、或は、一切となり、或は、無數となり、或は、數限なしとなり、或は、無盡藏となり、或は、無量となり、或は、無邊となり、或は、無限となり、或は、無窮となり、或は、無極となり、或は、無上となり、或は、無比となり、或は、無類となり、或は、無雙となり、或は、無二となり、或は、唯一となり、或は、獨一となり、或は、絶對となり、或は、絶倫となり、或は、絶妙となり、或は、絶景となり、或は、絶唱となり、或は、絶筆となり、或は、絶作となり、或は、絶品となり、或は、名品となり、或は、逸品となり、或は、珍品となり、或は、寶物となり、或は、寶玉となり、或は、寶石となり、或は、寶珠となり、或は、寶冠となり、或は、寶座となり、或は、寶殿となり、或は、寶堂となり、或は、寶塔となり、或は、寶山となり、或は、寶海となり、或は、寶天となり、或は、寶地となり、或は、寶土となり、或は、寶國となり、或は、寶世となり、或は、寶人となり、或は、寶佛となり、或は、寶菩薩となり、或は、寶如來となり、或は、寶大師となり、或は、寶上人となり、或は、寶法師となり、或は、寶僧となり、或は、寶尼となり、或は、寶女となり、或は、寶男となり、或は、寶子となり、或は、寶孫となり、或は、寶親となり、或は、寶兄となり、或は、寶弟となり、或は、寶姉となり、或は、寶妹となり、或は、寶叔となり、或は、寶甥となり、或は、寶姪となり、或は、寶親戚となり、或は、寶親類となり、或は、寶親族となり、或は、寶親戚類となり、或は、寶親類族となり、或は、寶親戚類族となり、或は、寶親戚類族一切となり、或は、寶親戚類族一切衆生となり、或は、寶親戚類族一切衆生一切となり、或は、寶親戚類族一切衆生一切諸佛となり、或は、寶親戚類族一切衆生一切諸佛菩薩となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧となり、或は、寶親戚類族一切衆生一切諸佛菩薩一切諸天一切諸人一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶一切諸佛一切諸法一切諸僧一切諸寶

SÛTRA OF CAUSAL EVENTS IN PAST AND PRESENT EXISTENCES.

(Parts of rolls, coloured on paper; height of rolls 11¾ inches.)

ARTIST UNKNOWN.

OWNED BY TOKYO FINE ART SCHOOL.

(COLLOTYPES.)

The "Sûtra of Causal Events," in four fasciculi, is one of the sûtras translated into Chinese from Sanskrit by Gunabhadra, a priest from Middle India, in 434–446 at the temple, Wa-kuan-ssu, Yang-tu. This book belongs to the Agama section of the Buddhist Scriptures and explains the former half of Buddha's life; the renunciation, the attainment of enlightenment, and the preaching of Prince Siddhartha, who in a previous existence had been a hermit, called Sumati, and had made offerings to Samanta-prabha, the Buddha at that time, by this meritorious conduct receiving holy prediction of his coming birth. An old manuscript copy of this book has the pages divided into two parts, upper and lower; the upper part gives a panoramic illustration of the events narrated in the text of the lower part. The former half of the second fasciculus is preserved in Jôbon Rendaiji, Kyôto; the third fasciculus is in Hô-on-in, Daigo; the latter half of the fourth fasciculus is in the Tokyo Fine Art School. Archbishop Kwansai, who lived in Hô-on-in, gives, under date of Genwa 3rd year (1618), on the envelope of the third fasciculus, the following account: "The first volume of this book is sent to the Prince of Ninnaji, according to his desire, and the second is lost." In the 19th year of Kwanyei (1642) he adds some more words: "Gyohen, a priest of Nan-in, on Mount Kôya, came and received the sanction of esoteric teaching: he told us that the sûtra, or book of causal events, was brought from China in the Yuan dynasty, etc." This book of causal events, belonging to the Buddhist canon, consists of four fasciculi, but of one of these illustrated fasciculi it is not now known where it is preserved. At the end of the second part, Songa, a priest of Rendaiji, gives some remarks in the 3rd year of Shô-ô (1654). After transcribing the words of Kwansai, which run: "complete in four parts; these are now preserved, one each in different places; namely, in Ninnaji, in Hô-on-in here, in Nan-in of Mount Kôya; but it is regretted that of one it is not known where it is," Songi says he informed Kwansai, that the second, the so-called lost one, is preserved in Rendaiji. On this, Kwansai, in great joy, compared this with the one preserved in Daigo and found both to be the same: thinking, from this account, that the one deposited in Nan-in on Mount Kôya at that time, is the fourth fasciculus, now preserved in the Fine Art School, Tokyo, and the second, afterwards lost, became the possession of Rendaiji, while losing its latter half in the 3rd year of Shô-ô, as is shown by the next line written by the priest Songi: "it is to be regretted that this part, the second, being only the former half, lacks the latter."

Art Folio for Antiquaries says; "These books were possessed partly in Nan-in on Mount Kôya and in Ninnaji, besides the one specially referred to; but these are not now in either temple." It seems that every piece of this manuscript possessed by amateurs, must be scattered pieces of the first, the latter half of the fourth. Now, the first part, in Ninnaji, and the third part, in Hô-on-in, were previously donated by the noble family of Yoshichika Nakayama (himself died in 1618) in the first year of Genwa (1615), and the second was lost while in the possession of the Nakayama family, as is stated in the remarks written by Kwansai on the envelope; "these two parts were treasures handed down in his family:" the words were, perhaps, copied from the tradition in the family of Nakayama. It is totally unknown when they came into the possession of the Nakayama family.

In our further research, we came across an account by Prince Sanetaka Sanjô (died 1537) from his diary, under date of 16th day, 3rd month, 8th year of Taiyei (1528) "Looked over the Sûtra of Causal Events (illustrated) and written by the Imperial hand of Emperor Shômu; a very rare and valuable one, I thought it." The fasciculus in the Fine Art School retains the print of a seal, which is still legible, thus: "Treasure handed down in Kôfukuji." Thinking from these facts that this manuscript was once possessed by the temple, Kôfukuji, Nara, and in the periods Taiyei and Kyôrokn (1521–1531) it was so much esteemed among the nobility that it was secured by the Nakayama family, we suspected that the fourth section, perhaps, would have been deposited about that time. The former half of the fourth section must have been lost after it was withdrawn from Nan-in, and before the latter half was recovered and came into the possession of the Art School. Some careful research may, perhaps, cause this to appear again to us.

Traditions, both of Hô-on-in and of Nan-in, tell us this manuscript came from the hand of Kôbô, the great teacher, which opinion is confirmed by the authentic account on the envelope of the mss. in Hô-on-in (this is repeated at Rendaiji), and by the words of Gyôhen, priest of Nan-in. But we think this tradition dates from the time when the manuscripts were possessed by temples both on Kôya and in Daigo, for the calligraphy and the manner of painting are totally different from those of Kôbô, or the times after him. In the diary of Prince Sanetaka, it says the mss. was written by the Imperial brush of Emperor Shômu, and adds that it really dates from the 7th year of Tempyô (735). From this statement, we may infer that Prince Sanetaka saw this date at the end of the second fasciculus, now lost, otherwise he could not have justified the date in any way. We have another proof that this manuscript may be traced back to the last mentioned date: a certain old document of the Tempyô period (729–748) contains a line which reads: "Should be procured: the Sûtra of Causal Events in Past and Present Existences, in five fasciculi, which is now in the possession of priest Hiôsho." *Five fasciculi* in this document is dubious; but Hiosho was a priest of Gwangôji about the 20th year of Tempyô (748), as is proved by papers preserved in Shôsôin, Nara. Moreover, we find at the end of the third fasciculus, this remark: "7th day of 4th month, by a copyist of the eighth official rank." The regulations about copyists originated from the 1st year of Daihô (791), but were largely amended in the Tempyô period, and about this time official rank began to be given to them for the first time. This fact may stand as a sort of proof for the statements hereinbefore given. We come to this conclusion, that we may safely trust the date of the 7th year of Tempyô (735), as given by Prince Sanetaka. Although these manuscripts were, for several reasons, supposed by connoisseurs to be a production of the reign of Empress Suiko (593–628), or to have come from China, the above demonstration, recently furnished by Mr. Sugimura Kosugi, Mr. Yûsaku Imaizumi, and Mr. Kwaiwô Tamas ono, puts an end to debate as to the date of their production.

The scenes here reproduced are taken from the latter half of the fourth fasciculus. The first scene represents Buddha preaching in Veṇuvana (the bamboo grove) after he came to Rajagriha, upon invitation of King Bimbisâra, and received the offerings of the Bamboo Garden, which took place after he had converted three Kaśyapas. In the right hand appear figures of Buddha's disciples and the King entering the city gate: in the next part Buddha is preaching in the bamboo garden, and in the audience are the King and his attendants among the disciples, while from the sky Devas are offering oblations and worshipping. The next illustration depicts the renunciation of Brahmas in the kingdom of To'u-lo-chüeh-ch'a: in the right hand there are matchless beauties, and the wealth of the Brahmas is shown by the grand pavilion and the towering gate. The next scene shows Buddha entering the forest after he had left home; the next he shaves his head just when Deva, coming from the sky, teaches that Buddha is preaching the Holy Doctrine in Veṇuvana, or bamboo grove; in the next, he is hurrying towards Veṇuvana. Both the figures and every object, as well as the brush work, are very primitive and timid: the colours used in painting consist of primary ones, the only mixed one being a grayish orange. The pigments used in these paintings are of the following six kinds: black ink, white lead, vermilion, oxide of lead, verdigris, and Prussian-blue. The bamboos and foliage are washed in without preliminary outlines, and in the way of treating fissures of the rocks is traceable the primitive method of the Yamatoyé School. The buildings and robes of the King and his followers are after the fashion of China; but the figures of Buddha's disciples and the Devas are traced back to the original styles of India. Especially, the lotus blossom under Buddha's foot resembles closely the paintings in Cave ten of Ajanta. This style is to be seen only in these pictures and in the wall paintings of Hôryûji (already reproduced in the previous ovlumes of this series) among the productions of our country. These will be among the most valuable paintings for us.

SUTRA OF CAUSAL EVENTS IN PAST AND PRESENT EXISTENCES

(COLLECTANEA)

ARTIST UNKNOWN

OWNED BY TOKYO FINE ART SCHOOL

The "Sutra of Causal Events," in four fasciculi, is one of the sutras translated into Chinese from Sanskrit by Gunabhadra, a priest from Middle India, in 424–453 at the temple Wa-kuan-ssu, Yang-tu. This book belongs to the Agama section of the Buddhist Scriptures and explains the former life of Buddha's life: the reincarnation, the attainment of enlightenment, and the preaching of Prince Siddhartha, who in a previous existence had been a hermit, called Sumati, and had made offerings to Samanta-bhadra, the Buddha at that time, by this meritorious conduct receiving holy prediction of his coming birth. An old manuscript copy of this book has the pages divided into two parts, upper and lower: the upper part gives a panoramic illustration of the events narrated in the text of the lower part. The former half of the second fasciculus is preserved in Japan Kondaiji, Kyoto; the third fasciculus is in Hô-on-in, Daigo; the latter half of the fourth fasciculus is in the Tokyo Fine Art School. Atchibiroh Kwansai, who lived in Hô-on-in, gives, under date of Genwa 3rd year (1618), on the envelope of the third fasciculus, the following account: "The first volume of this book is sent to the Prince of Ninnaji, according to his desire, and the second is lost." In the 16th year of Kwanei (1639) he adds some more words: "Gyohen, a priest of Nan-in, on Mount Koya, came and received the selection of esoteric teaching; he told us that the sutra, or book of causal events, was brought from China in the Yuan dynasty, etc." This book which runs: "complete in four parts; these are now preserved, one each in different places; namely, in Ninnaji, in Hô-on-in here, in Nan-in of Mount Koya; but it is regretted that of one it is not known where it is." Songi says he informed Kwansai that the second, the so-called lost one, is preserved in Kondaiji. On this, Kwansai, in great joy, compared this with the one preserved in Daigo and found both to be the same; thinking, from this account, that the one deposited in Nan-in on Mount Koya at that time, is the fourth fasciculus, now preserved in the Fine Art School, Tokyo, and the second, afterwards lost, because the possession of Kondaiji, while losing its latter half in the 3rd year of Shô-ô, as is shown by the next line written by the priest Songi: "it is to be regretted that this part, the second, being only the former half, lacks the latter."

Art Kôjô Ashidawara says: "These books were possessed partly in Nan-in on Mount Koya and in Ninnaji, besides the one specially referred to; but the former half of the second fasciculus is preserved in Japan Kondaiji, Kyoto; the third fasciculus is in Hô-on-in, Daigo; the latter half of the fourth fasciculus is in the Tokyo Fine Art School. Atchibiroh Kwansai, who lived in Hô-on-in, gives, under date of Genwa 3rd year (1618), on the envelope of the third fasciculus, the following account: "The first volume of this book is sent to the Prince of Ninnaji, according to his desire, and the second is lost." In the 16th year of Kwanei (1639) he adds some more words: "Gyohen, a priest of Nan-in, on Mount Koya, came and received the selection of esoteric teaching; he told us that the sutra, or book of causal events, was brought from China in the Yuan dynasty, etc." This book

及虎豹豺狼諸惡獸等皆悉無有
邊八王舍城當於如
來滅度時國中衆
器不成自鳴門伏更
廣門下更高一切立
地皆悉平坦無穢惡
地自然香淨譬者淨
聽聰者能言盲者淨
視狂者淨正抱癡疾
病普皆除愈枯木發
華腐草榮秀池井
滿香風清靡鳳雀孔
雀鸚鵡鴛鴦異類
群鳥繽紛翔集出和
雅音有如是等種種
祥瑞既入城已與頻
毘娑羅王供養竹園
尒時諸天滿虛空中
時王即便手執寶瓶
威以香水於如來前
而作是言我今以此竹
園奉上如來及比丘
僧唯願哀愍為我納
受作此言已即便捨
水尒時世尊默然受
之說偈呪願
若人能布施　斷除於慳貪
若人能忍辱　永離於瞋恚
若人能造善　則遠於愚癡
能具此三行　速至解脫縛
若有貧窮之　无財可布施
見他修施時　而生隨喜心
隨喜之福報　與施等无異
尒時毘羅門大臣及
餘人民見王奉施如
來僧伽藍皆悉踊躍
生隨喜心尒時頻毘
娑羅王施僧伽藍已
心大歡喜頭面礼足
退還所住闍浮提中
諸王見佛頻毘娑羅

二百五十比丘皆大
阿羅漢於摩竭提國
廣利衆生諸比丘中
多有人名目揵羅夜
那世尊故名此目揵
羅夜那馬大目揵羅
夜那
尒時偷羅尉又國有
一婆羅門名曰迦葉
有三十二相聰明智
慧誦四毗陀經一切
書論无不通達極大
臣富善能布施其婦
端正舉國无雙二人
自然无有欲想乃至
亦不同宿一室久於
法首種善根故不樂
在家受五欲樂日夜
思惟厭離世間精懃
求訪出家之法如是
推尋不能得已即捨
家事入於山林心念
口言諸佛如來出家
備道我今亦當隨佛
出家即便脫去金鏤
織成袈裟之衣而著
賈直百千兩金據色
納衣自制鬚髮尒時
諸天於虛空中飢見
迦葉自出家已而語
之言善男子甘蔗種
族白淨王子其名薩
婆悉達出家學道成
一切種智舉世号為
釋迦牟尼佛今者與
千二百五十阿羅漢
在王舍城竹園中住
尒時迦葉聞天語已
歡喜踊躍身毛皆豎
即便法趣竹園僧伽

彌勒菩薩畫像(絹本着色)　石川年足筆

(竪二尺六寸六分、横一尺三寸八分)

山城國　眞言宗神護寺藏

彌勒菩薩の事は第五冊に述べたり、本圖亦其の畫像とす、天平十二年出雲國守石川年足みづから此の圖を畫き、又觀彌勒菩薩兜率陁天經一卷を書寫し、畫に附して以て之を納めたるものなる由は、同經卷の奥書に見えて、毫も疑ひを容るべきなし、年足は權參議從三位石足の子なり、性廉勤にして讀書を好み、善く治體に通ず、是を以て初めより少納言に任せられ、頻りに外任を經て天平中從五位下に叙せられ、出雲守と爲る、本圖は即ち其の頃の筆なり、在任數年民之に安んず、聖武帝賜ふに絁布及び正税三萬束を以てして之を嘉賞す、既にして東海道巡察使と爲り、陸奥守に遷り、正五位上に進み、春宮員外亮兼左中辨に任ぜられ、從四位下に進み、春宮大夫と爲る、勅を奉じて國分寺の營建を檢察し、天平勝寶元年從四位上に進み、式部卿兼紫薇大弼を以て參議に拜せらる、同五年從三位に叙せられ、太宰帥と爲り、天平寶字元年神祇伯兼兵部卿に遷り、中納言に任ぜられ、正三位に進み、文部卿を兼ね、勳十二等を賜はる、同六年薨ず、歳七十五、眞に奈良朝廷の一大功臣なり、唯、其の畫を能くせし傳は闕けたり、仍りて想ふに、本圖或は畫人をして之を作らしめしには非じか、年足の畫と稱するもの獨り本圖あるのみ、世或は奈良朝の畫に非じと疑ふ者ありと雖も、圖式、畫風全く天平の遺品なり、高古典雅實に稀世の寶蹟とす

MAITREYA BODHISATTVA.

(*Kakemono*, coloured on silk; 2 feet 8 inches by 1 foot 5 inches.)

BY TOSHITARI ISHIKAWA.

OWNED BY THE TEMPLE, JINGOJI, YAMASHIRO PROVINCE.

(WOOD-CUT.)

A descriptive text of Maitreya Bodhisattva was given in Volnme V. of this series. It is stated at the end of thc Sûtra of Maitreya, copied by Toshitari, that he painted this picture of Maitreya and presented it, with a copy of the Sûtra, to Jingoji in the 12th year of Tempyô (740). Toshitari was fond of reading, and had a thorough knowledge of politics. He was first appointed Lord of Izumo Province, in the Tempyô period, afterwards Lord of Mutsu Province; and at last became Minister of State for Literature. He died in the 6th year of Tempyô-Hôji, at the age of seventy-five. He was, indeed, a glorious officer at the court of Emperor Shômu; but it is not stated in history that he was able to paint; therefore, we conclude that he ordered some artist to paint this Maitreya. Some connoisseurs have doubts as to this being a production of the Tempyô period, but the composition of the picture and the use of the brush are none other than those of Tempyô.

法隆寺獅子狩錦本畫帖

由龍圖 龍雲寫繪製作

法隆寺文化財三部二部六十六面

法隆寺獅子狩錦本畫帖は聖徳太子の遺品として、太平洋戦争の時に疎開した唐招提寺の宝物の一部であるが、この度、江川孝虎氏の厚意により、本邦初公開の運びとなった。次頁掲載の写真は、江川氏の原図を、ていねいに模写したものである。

獅子狩錦は、天平一〇年（七三八）頃の作品であるが、唐代の織物の技法を伝えるものとして、美術史上、貴重な資料である。

この錦は、聖徳太子の愛用品であるとの伝説があり、また、法隆寺の宝物の中でも、最も古い織物の一つとして、古来、人々の注目を集めてきた。

この錦は、聖徳太子の遺

釋迦如來栴檀像　作者不詳

（身長五尺二寸五分）

京都嵯峨淨土宗淸凉寺（釋迦堂）藏

此の像は古來有名なる嵯峨の瑞像にして、傳へて三國傳來と稱す、然れども唐作なること疑ひを容れず、事は先に本書第十一冊本像緣起畫卷の說明に述べたるを以て玆に贅せず、謂はゆる流水の衣紋、後來一種の典型と爲りて摸造少からず、之と同式に屬する像、印度にては南方アマラアワチイ塔欄の石浮彫に在り、樣式の三國傳來なることは言ふを須ゐず

WOODEN IMAGE OF ṠÂKYAMUNI.

(5 feet 3 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHÔRYÔJI, SAGA, NEAR KYÔTO.

(COLLOTYPE.)

The present image, made of Tchau-dana, is very famous because of the tradition that the figure was sculptured in India and imported into Japan through China. But there is no doubt about the fact that it was produced in China during the Tang dynasty. We have discussed this question in detail in Volume XI. of the present series. The sweep of the folds of the draperies is the sc-called *Ryûsui* (literally, 'flowing water'), and it became a model for sculpture in later days. Images displaying a similar style are seen in the embossed carvings on the tower of Amaravati, in the southern part of India, but this figure was not actually carved in India.

釋迦如來涅槃圖　　狩野元信

釋迦如來涅槃圖

（高三尺三寸五分）

狩野元信筆

京都清涼寺所藏

（原色版）

本圖は西暦十六世紀の巨匠狩野元信の筆に成る釋迦如來涅槃圖である。

此の圖は古來支那の畫僧の筆になるものと稱せられ、三層構造を呈して、上段に佛陀の入滅に際して悲しみ嘆く人々を、中段に涅槃に入る佛陀の姿を、下段に荼毘の儀式を、夫々描出してゐる。

畫の左側に山水の一部を、右側に國王・王妃・侍女・僧侶・信者・獅子・象・鹿・鳥・樹木・岩・雲・月・星等を配し、全體を通じて力強い筆致と、鮮麗な色彩とを以て、

WOODEN IMAGE OF ŚĀKYAMUNI.

(2 feet 3 inches in height)

VERNAT LUKKOWA.

OWNED BY THE TEMPLE, SHŌKYŌJI, SAGA, NEAR KYOTO.

(COLLOTYPE)

The present image, made of Tchan-dana, is very famous because of the tradition that the figure was sculptured in India and imported into Japan through China. But there is no doubt about the fact that it was produced in China during the Tang dynasty. We have discussed this question in detail in Volume XI. of the present series. The sweep of the folds of the garments is the so-called Kimsui (literally, 'flowing water,') and it became a model for sculpture in later days. Images displaying a similar style are seen in the composed carvings on the tower of Amitayasji in the southern part of India, but this figure was not actually carved in India.

那智瀑布圖(絹本着色) 傳巨勢金岡筆

(竪五尺二寸七分、横一尺九寸二分)

東京 赤星鐵馬君藏

本圖傳へて巨勢大納言金岡(貞觀寛平頃、西暦第九世紀後半)の筆と爲す、唯、金岡の筆と稱するものにして他に的確疑ひなきものなきが故に、本圖の傳稱も亦之を慥むること難きのみ、然れども之を平安王朝時代乃至藤原時代初期の遺品に較べて前後考察し來れば、本圖の畫風尚所謂大和繪山水畫初期の樣式に屬し、金岡より後るゝこと甚だ遠からざる頃の作なるを知るべし、圖樣布置雄大にして皴法彩法未だ古土佐の典型を成すに至らざる古意、上代畫風進化の迹を考ふるに宜しき重要なる遺品なりとす

WATERFALL OF NACHI.

(*Kakemono*, coloured on silk; 5 feet 2⅞ inches by 1 foot 10⅞ inches.)

SAID TO BE BY KANAOKA KOSÉ.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

This picture is alleged to be by Kanaoka Kosé, who lived at the latter half of the 9th century; but for the reason that there is no solid foundation for the belief that the pictures attributed to him are authentic, we cannot decide this point definitely. Comparing it with productions of the time when our Emperors reigned at Heian (Kyôto) and of the early years of the Fujiwara era, we find that this belongs to the undeveloped stage of the so-called Yamatoyé landscape painting, and cannot have been much after the time of Kanaoka. In this composition, the details are arranged on a large scale and in a sublime way. The colouring and the brushwork in treating the valley and in bringing out the fissures of the rocks, do not yet follow the fixed patterns of the Old Tosa School. It will be of value in investigating the development of ancient pictures.

WATERFALL OF NACHI

(Kakemono, coloured on silk: 2 feet 3½ inches by 1 foot 10½ inches)

SAID TO BE BY KANAOKA KOSE.

OWNED BY MR. TETSUNIA AKABOSHI, TOKYO.

(COLLOTYPE)

This picture is alleged to be by Kanaoka Kose, who lived at the latter half of the 9th century; but for the reason that there is no solid foundation for the belief that the pictures attributed to him are authentic, we cannot decide this point definitely. Comparing it with productions of the time when our Emperors retired at Heian (Kyoto) and of the early years of the Fujiwara era, we find that this belongs to the undeveloped stage of the so-called Yamatoye landscape painting, and cannot have been much after the time of Kanaoka. In this composition, the details are arranged on a large scale and in a simple way. The colouring and the pinslework in treating the valley and in printing out the tissues of the rocks, do not yet follow the fixed patterns of the Old Tosa School. It will be of value in investigating the development of ancient pictures.

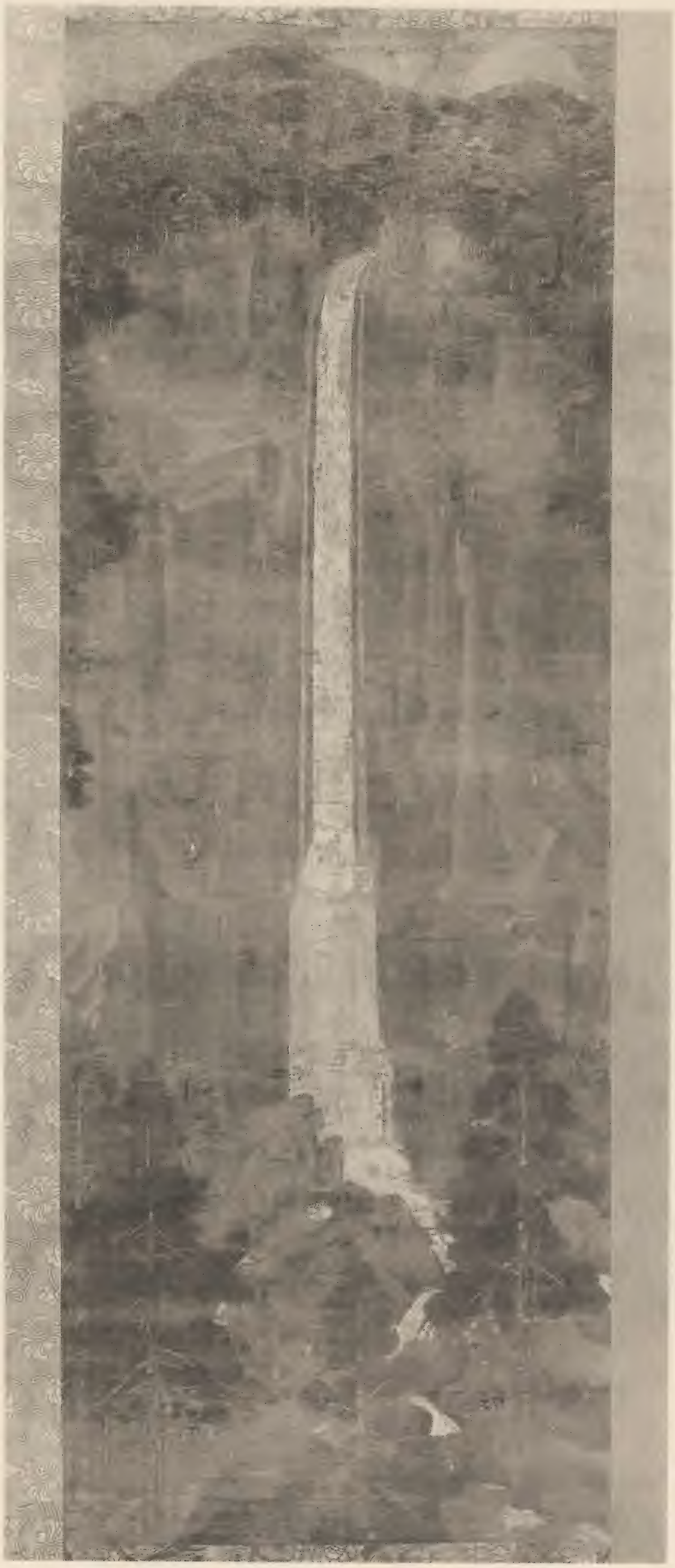
滝雪景図 (Waterfall in Snow)

(縦二尺三寸七分 横一尺九寸七分)

東京 赤星鉄馬氏蔵

蓋し唐人の己に宜しく重要なる風流を以てせし上古の美術を如きに至りつゝある古墳、上代の美術は分離遊興絵巻物の一部なるべし。圖絵絹本淡彩大幅に人工を加へたる色の計は画しく金岡よりも劣らんこと疑なしとなす。本圖の畫面は大体磯山水体にして前後共に水墨に淡彩を施用仙洞御所の襖の意匠に類似する点に於て王朝時代の遺品なるべし。

東京帝国大学蔵書



杏子小禽圖(絹本着色)

支那宋朝李植筆

(竪八寸八分、横七寸三分)

伯爵伊達宗基君藏

李植、字は化光、宋の京兆の人にして、觀察使士衡の孫なり、少より道教を好みて婚官を樂はず、田野に自放し、關中洛陽に往來す、汝州の人以て有道の士と爲せり、畫を善くす、其の山水曾て劉貢父の評賞を蒙りしこと王銍默記に見ゆ(佩文齋書畫譜)、畫傳詳を闕きて其の畫風を明かにするに由なしと雖も本圖幸にして我が國に存す、以て其の概を觀るべし、之を徽宗皇帝と傳稱する花禽圖等に比して宋代の蹟深く疑ふを要せざるなり

APRICOTS AND BIRD.

(*Kakemono*, coloured on silk; 10½ inches by 8¼ inches.)

BY LI CHIH (CHINESE).

OWNED BY COUNT MUNEMOTO DATÉ.

(WOOD-CUT.)

Li Chih, whose surname was Hua-kuang, was a man of the Sung dynasty. He adhered to the Taoist religion and disliked to marry or to become an official and lived contentedly in a country village, going to and returning from the Capital at times. He was skilled in painting pictures and his work was admired by distinguished experts. His biography is not found in the History of Chinese Artists, and therefore the character of his technique is not to be well ascertained; but fortunately we have this one *kakemono*, from which we can see his ability. When we compare this picture with those attributed to Emperor Hui-tsung, of Sung, we find that this very *kakemono*, is not later than the Sung dynasty.

名子小彩圖解本發會

支部茶話會

日時四月八日午後三時

出席者諸氏

来賓未出外茶の人に対し盛餞会を開く

と云ふ次第で盛餞宗皇帝さ勅譜をる非常に出れ上と

き本屋は出して爲に社中以前の編を顯さ

輯を盛もて五の雲編を申にはやるに由ひと薬

さ業の一つこさ主編雲品に五の詩文像作雲(勅)番勅

さ感せて,藩な善ってを,芸の山水春って感夏文の稿資

信徒人圖中春紙に註亭を,欲洲の人員て春題の士

義ひ,必とを題を様さ猛雲作を例に,田代

来賓未出外茶の人に対し盛餞会を開く

出席者諸氏

日時四月八日午後三時

支部茶話会

名子小彩圖解本發會

APRICOTS AND BIRD.

(Kakemono, colored on silk; 10½ inches by 8¾ inches.)

BY LI CHIH (CHINESE).

OWNED BY COUNT MUNENOTO DATE.

(WOOD-CUT.)

LI CHIH, whose surname was Hua-kuang, was a native of the Sung dynasty.

He adhered to the Taoist religion and disliked to marry or to become an official and lived contentedly in a country village, going to and returning from the Capital at times. He was skilled in painting pictures and his work was admired by distinguished experts. His biography is not found in the History of Chinese Artists and therefore the character of his technique is not to be well ascertained; but fortunately we have this one kakemono from which we can see his ability. When we compare this picture with those attributed to Emperor Hui-tsung of Sung, we find that this very kakemono is not later than the Sung dynasty.

54.126

赤童子畫像(絹本着色)

傳春日光長筆

(竪二尺四寸七分、横八寸九分)

東京 片野邑平君藏

赤童子は密教正傳の神に非ず、役行者の所談に出でて修驗宗葛城派の建立に係かり、金剛山金剛藏王權現の一眷屬たり、又役行者以來の傳說に依れば、天孫日向の高千穗峯に天降りし時從ひまつれる天押穗耳命は赤童子の垂迹にして、即ち春日大明神なりと云ふ、身色は其の名の如く赤くして、信仰上の神性は夜を守りて賊を防ぐに在り、蓋し不動明王眷屬の童子等より翻案せられたるものならむ、本圖近世の鑑定之を光長の筆と云へり、吾人は本圖を以て當代の逸品なりと稱するに躊躇せざるなり

AKADÔJI.

(*Kakemono*, coloured on silk; 2 feet 5 inches by 11 inches.)

SAID TO BE BY MITSUNAGA KASUGA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We do not find Akadôji's name in the esoteric sûtras, but he was identified by Yen-no-Gyôja, of the Shugen sect. His function is to protect people from thieves at night. This picture is alleged to have been executed by Mitsunaga, and we are of the opinion that it was produced at a time not later than Mitsunaga himself.

赤穂浪士義士(錦絵本絵巻)

俗説日光廻り

(第二百四十七図の続き)

東京　江戸四谷本塩町

北斎と共に浅草三筋の隅田川畔を、浮世絵の図に出かけて浅草観音の裏通の銀杏の根元に腰掛けた。北斎は一番組に「吉良邸の一番組」と題して、赤穂浪士義士の屋敷に入る前の吉良の屋敷の図を、赤穂の浅野内匠頭の屋敷に入る前の図を、赤穂浪士の吉良邸に入る前の図を、赤穂浪士の吉良邸に入る前の図を、赤穂浪士の吉良邸

普賢十羅刹女圖(絹本着色)

傳春日光長筆

(竪三尺七寸二分、横一尺八寸三分)

東京 赤星鐵馬君藏

普賢十羅刹女圖は既に屢、之を掲げたり(第九、第十二、第十六冊)、本圖亦其の類とす、古來傳へて光長の筆と爲せども、恐らくは鎌倉時代の遺品ならむ、其筆姿賦媚、傳彩鮮麗にして此種の畫中、希覯の一名品と稱すべきものなり

SAMANTABHADRA AND RAKSHASI.

(*Kakemono*, coloured on silk; 3 feet 8¾ inches by 1 foot 10 inches.)

SAID TO BE BY MITSUNAGA KASUGA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

We have already reproduced three pictures of Samantabhadra and Rakshasi (see Volumes IX., XII., and XVI.). This is also another of the same kind and is said to have been painted by Mitsunaga Fujiwara (12th century: see the description of Panoramic History of Niraya," in Volume X.). It seems, however, to be a production of a period a little later than Mitsunaga; perhaps of the Kamakura era (13th century). The brushwork is delicate and the tone of the colouring is fine, so that the picture is to be appreciated as one of the best of its kind.

第四十編 佛教美術圖解本書目

彩色日光菩薩

（三尺六寸二分，縱一尺八寸七分）

東京　帝室博物館藏

舊十二圖解之圖二幅合成一幅，又本書（本編）第十二圖解之圖二幅合成一幅，故本編共十二圖。

本書之編輯，實本會之主旨，故特別注意之。又本書之出版，亦本會之主旨，故特別注意之。

本書之編輯，實本會之主旨，故特別注意之。

品名之解釋，參考之書中，本編之一部，已三版矣。

SAMANTABHADRA AND PARSHVA.

(Kakemono, coloured on silk; 3 feet 8½ inches by 1 foot 10 inches)

SAID TO BE BY MITSUNAGA KASUGA.

OWNED BY MR. TETSUJIRA AKABOSHI, TOKYO.

(COLLOTYPE)

We have already reproduced three pictures of Samantabhadra and Parshva (see Volumes IX., XII., and XVI.). This is also another of the same kind and is said to have been painted by Mitsunaga Tokiwara (14th century: see the description of Pantomimic History of Ninyu," in Volume X.). It seems, however, to be a production of a period a little later than Mitsunaga's. Perhaps of the Kamakura era (13th century). The pinstwork is delicate and the tone of the colouring is fine, so that the picture is to be appreciated as one of the best of its kind.

紀貫之及紀友則畫像

（紙本淡彩）　藤原信實筆

（貫之竪九寸九分、横一尺六寸六分、友則竪九寸七分、横一尺五寸五分）

東京　高橋是清君藏

信實の三十六歌仙と稱するもの世に二本あり、一は佐竹家の藏本にして、人物の座に疊席なく、一は諸所に散じて上げ疊を畫けるものなり、茲に掲ぐるは即ち後者の二幀とす、細輭の用筆、秀雅の面相兩本相似て、竝びに傳說を信せしむるに足れり、信實の傳は第三冊華嚴緣起畫卷の條に看よ

KINO TSURAYUKI AND KINO TOMONORI.

(Two *kakemono*, slightly coloured on paper; first, 11⅞ inches by 1 foot 7⅞ inches; second, 11½ inches by 1 foot 6½ inches.)

BY NOBUZANÉ FUJIWARA.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPES.)

These two portraits are of two of the famous thirty-six poets, whose names are given in the fifth volume of this series. There are two different sets of portraits of the thirty-six poets painted by Nobuzané (see Vol. IV.) one with cushions, the other without them. The latter set is preserved in the family of Marquis Sataké; while the former is scattered and different items are owned by several families. The two here reproduced are from the scattered set. The brushwork is very mild and the faces are exceptionally excellent. Indeed, they are to be appreciated as National treasures.

写真入美浦会出品解説

（瀧本美術館）　細川護立侯爵

東京市麻布区霞町三番地

東京　画家　岡倉覚三

本書の三十六歌仙は徳川幕末の画家である狩野探幽の筆である。上代の歌人の肖像を描いたもので、江戸幕府に献上した物と称せられる。全編は巻物の形に装丁され、岡倉覚三の序文が冒頭に置かれ、巻末に覚三の跋文が附されている。本書は「源氏物語絵巻」と共に日本美術の二大傑作と称せられている。

KINO TSURAYUKI AND KINO TOMONORI

(Two kakemono, slightly colored on paper; that, 11½ inches by 1 foot 2½ inches; second, 11½ inches by 1 foot 0½ inches)

BY NOBUZANE KUJIYAMA.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPES)

These two portraits are of two of the famous thirty-six poets. Their *waka* names are given in the fifth volume of this series. There are two different sets of portraits of the thirty-six poets painted by Kohzanne (see Vol. VI.) one with cushions, the other without them. The latter set is preserved in the family of Marquis Sataké; while the former is scattered and different items are owned by several families. The two here reproduced are from the scattered set. The pinsukoku is very mild and the grass are exceptionally excellent. Indeed, they are to be appreciated as National treasures.

木工頭従五位 紀貫之
御書所預 名尾馬酔酬 朱雀二代人

釋迦牟尼佛畫像(絹本着色)

傳藤原信實筆

(竪四尺、横一尺九寸五分)

東京 高橋是清君藏

釋迦牟尼佛の事は既に第一冊の説明に見えたり、其の持鉢の像は即ち巡城乞食の相にして、多くは立像なり、然れども本圖は之を坐像に畫けり、之を信實の筆と言ふこと果して當れりや否や未だ遽に斷定すべからずと雖も、製作の年代は蓋し大差なきのみならず、落筆の輕妙にして傅彩の高雅なるが如き、到底凡筆の企及すべからざる一名幅といふべきなり

ŚÂKYAMUNI.

(*Kakemono*, coloured on silk, 4 feet by 1 foot 11¼ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPE.)

Of Śâkyamuni Buddha, mention was made in Volume I. This portrait, with the *patra* in his left hand, represents the Saint as in the attitude of soliciting alms. It is attributed to Nobuzané Fujiwara, but whether it is really his or not, cannot be easily decided; yet, at any rate, judging from the delicate brushwork and the highly tasteful colouring, it is the production of a hand not inferior to that of Nobuzané.

法隆寺所蔵釈迦涅槃図について

料治朝鳴 記述

（ことぶき・ふるさと・ふるさと）

東京美術学校 雑誌

釈迦涅槃図は、仏教美術の中心的題材として、個々の絵画に表現されてゐる。其の絵画の動きは、釈迦の臨終を囲む人々の悲嘆の情に、たゞ、一つの絵画に集中されてゐる。この絵画は、釈迦の臨終を中心として、諸菩薩・諸天・諸王・諸龍・諸鬼・諸獣・諸鳥・諸虫・諸魚・諸人・諸天

洞山過水圖(絹本墨畫)

傳支那宋朝馬遠筆

(竪二尺五寸七分、横一尺九分)

東京 赤星彌之助君藏

洞山良价は禪の曹洞宗の開祖なり、唐の咸通十年寂す、春秋六十三、法臘四十二、曾て水を渉り影を見て、雲巖の旨を悟る、本圖の命題は即ち其の故事なり、禪會禪師の題賛故に之に及ぶ、此の圖は元と支那名畫の集藏を以て有名なりし松江の豪家乙部九郎右衛門の舊藏にして、同家藏幅目錄には本圖を以て上の部に列したり、畫趣頗る我が如拙に類し、殆ど如拙の筆とも言ひたきほどなれど、是れ即ち如拙等が紹述したる南宋院畫の正風なるべく、傳稱の如く之を馬遠の作とすること蓋し信ずべき所なるべし

TUNG-SHAN CROSSING THE RIVER.

(*Kakemono*, monochrome on silk; 2 feet 6¼ inches by 1 foot 1 inch.)

SAID TO BE BY MA YUAN (CHINESE).

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

Tung-shan, Liang-chieh, was the founder of the Ts'ao-tung subdivision of the Zen sect of Buddhists, and died at the age of sixty-three, forty-two years after his ordination, in the 10th year of Hsien-tung (869), Tang dynasty. It is said that an understanding of the doctrine, "Rocks and Clouds, came to him as he glanced at his shadow while crossing a river." This picture illustrates that tradition as expressed by the remarks written by Ch'an-hui, a Zen priest. It was formerly owned by Kuroyemon Otobé, a wealthy man of Matsuyé, Izumo Province, who is said to have surpassed even the feudal lord of that province in his collection of masterpieces of Chinese pictorial art. The style of the painting so much resembles that of Josetsu, of our country, that one is led to assume, at first glance, that it was painted by Josetsu. It may be assumed to have been done by Ma Yuan, for this style was the standard form in the Picture Hall of the Sung dynasty, and which was followed by our artists, Josetsu and others.

蜀山絵水図(羅漢絵墨画)

狩支流宋時孟高筆

縦二尺五寸七分　横一尺九寸七分

車家　色墨画　六曲屏風

蜀山気候の山峰の雪景の間隙に白い雲の立昇る様子を巧みに表現した傑作である。蜀の冒頭は中央に大きな滝の流れ落ちる様子を力強く表現した。滝の下の本圖の中腹は岩に流れる雲の表現が蜀の風景絵に欠かせない。山の麓に人家の集落が描かれ、遠景は山々が霞んでいる。この絵は宋代の画家孟高筆の傑作である。

攜藤檝草瞻風
未免登山涉水
不知觸處皆渠
一見低頭自喜

柳燕圖(紙本墨畫)

支那宋朝牧溪筆

(竪三尺二寸一分、横一尺四寸五分)

男爵岩崎彌之助君藏

牧溪は既に屢〻之を出だせり(第一第二、第五、第七、第十、第十一、第十四、第十五、冊)、本圖も亦其の遺品中の一佳作とす、例に依りて老蒼の筆其の妙を觀るべし

SWALLOWS AND WILLOWS.

(*Kakemono*, monochrome on paper; 3 feet 1½ inches by 1 foot 1½ inches.)

BY MU-CHI (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already given quite a good many works by Mu-chi, of the Sung dynasty, China, in the preceding volumes. The present *Kakemono* is also one of his masterpieces. We cannot but feel admiration whenever we look at any of his relics, for the touch of the brush and the use of India-ink are extremely simple yet effective.

伯爵岩崎家所藏品

支那古法帖交換會

第一回入札目録

第壹部

金屬之部二面合計二百六十四点

一 唐十八學士人像本屏風六扇十四点

一 唐三彩三彩五彩六扇十四点

北の藥品中の一點すなわち

二流の工人による金の工の仏子

鹿ゝゝ

山水人物圖

支那元朝任月山筆

（竪三尺八分、横一尺六寸九分）

東京美術學校藏

任仁發、字を子明と云ふ、月山は其號、松江の人、馬を畫くを以て名を得たり、嘗て旨を奉じて渥洼天馬の圖を作りしと云ふ、然れども月山また山水人物を善くせしことは茲に出す圖に徵して明かなり、本畫は琴棋書畫圖雙幅の一なるが着筆精緻微細にして、樹竹蔚然高士相顧みて棋畫を談ずるところ、趣致の殊に幽遠なるを覺う、月山豈唯、畫馬の名手たるのみなりとせんや

LANDSCAPE AND FIGURES.

(*Kakemono*, coloured on silk; 3 feet ¾ inch by 1 foot 8⅛ inches.)

BY JEN YÜEH-SHAN (CHINESE).

OWNED BY TOKYO FINE ART SCHOOL.

(COLLOTYPE.)

Jen Jen-fa, whose surname was Tzu-ming, otherwise called Yüeh-shan, was a native of Sung-chiang. He was famous as a painter of horse-pictures, and once, by Imperial command, he made a great picture of the divine horses of the Wu-ya river. But judging by such productions as that we give here, we are compelled to acknowledge that he was also skilful in delineating landscapes and figures. This picture is one of a pair of *Kakemono* illustrating the amusements of koto-playing, chess, calligraphy, and painting: the brushwork is carried out minutely and accurately. The scene of some sages engaged in conversation on the subject of painting, while sitting by the thick foliage of bamboos and trees, presents everlasting taste and makes a vivid impression upon anybody who stands before this canvas. We think that this artist's skill was not restricted merely to ability in painting horses.

山水人物圖

文徵明筆

東京美術學校藏

（絹本淺色一幅二尺三寸五分）

江戸後期の畫壇は、一面に狩野派の支配下に陶淵明の一生を表現した圖を中心に、その周囲に山水人物を配した圖を描いたり、樹竹清溪高士圖を描いたりして、一方に於て南宗畫の圖を描き天真爛漫の筆法を以て、本邦に於ける南宗畫の先驅となつた。

LANDSCAPE AND FIGURES.

(Kakemono, coloured on silk; 3 feet 3½ inch by 1 foot 8½ inches)

BY JEN YÜEH-SHAN (CHINESE).

OWNED BY TOKYO FINE ART SCHOOL.

(COLLOTYPE)

Jen Yüeh-shan whose surname was Tzu-ming, otherwise called Yüeh-shan, was a native of Sung-chiang. He was famous as a painter of horses-pictures and once, by imperial command, he made a great picture of the divine horses of the Wu-ta tract. But judging by such productions as that we give here, we are compelled to acknowledge that he was also skilled in delineating landscapes and figures. This picture is one of a hanging of Kakemono illustrating the amusements of Koto-hsiang, chess, calligraphy, and painting: the pinsework is carried out minutely and accurately. The scene of some sages engaged in conversation on the surface of painting, while sitting by the thick foliage of pamboos and trees, presents a vast and makes a vivid impression upon anybody who stands contrasting taste and before this canvas. We think that this artist's skill was not restricted merely to splitly in painting horses.

柿本人丸畫像(絹本着色)

宅摩榮賀筆

(竪二尺八寸、横一尺三寸七分)

東京 赤星鐵馬君藏

榮賀の事は先に第四冊に述べ、其の遺作大明國師像を出だせり、本圖は榮賀の印識あるのみならず、其の用筆亦榮賀の特徴と憶はるゝ所に合ひて、全く信を置くに足れり、面貌の異相頗る妙なると、其の姿態とに鑑みれば、蓋し信實の古畫像に據りて畫けるならむ、大明國師像と合せ觀ば以て益〻榮賀の技風を明かにすべし

KAKINOMOTO NO HITOMARO.

(*Kakemono*, coloured on silk; 2 feet 9½ inches by 1 foot 3¼ inches.)

BY YEIGA TAKUMA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

We have referred to Yeiga Takuma in Volume four and gave his picture, "Daimin Kokushi," in the same volume. The present picture not only has the artist's seal, but also bears the characteristic of Yeiga's brushwork and we have no doubt about this being his genuine and eminent production. The face of the portrait seems rather to have been taken from an older picture by Nobuzané Fujiwasa. If the beholder compares this with the other picture, "Daimin Kokushi," he will confirm our idea of the style of Yeiga's painting.

仙太八氏蒐集(陳本書畫部)

宮廷繪師狩野

(第二号八ページ二段から)

東京 小室源吉寫

人なり世なり二十ヤ八
四圖西鄙彩ニ者世情辺巳二書畫其の妙
度の古都墨に遊ばれるとなり次大
ゴるるゾ注の金鎖ヌに藤ス行辺ゴ蓮し雷
淵を巻ノ辻及ゲ面盛の筆辺四僧る銘
筆の物潮ヲ節ヨ及ゲきゾ例ヨ也ゼ乞ノ銘
ヲ相鑑ゑようゑ乞ア子ゴ汗乞の田神亦藥
芸大仰圖相筆を田ヲ本ノ、ヲ同辺栄賢
主要の車辺奈に鴻前田金ニ並の意

KAKINOMOTO NO HITOMARO.

(Kakemono, coloured on silk: 2 feet 9½ inches by 1 foot 3½ inches.)

BY AEICA TAKUMA.

OWNED BY MR. TEISUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

We have referred to Keiga Takuma in Volume four and gave his picture. "Daimin Kokushi," in the same volume. The present picture not only has the artist's seal, but also bears the characteristic of Keiga's brushwork and we have no doubt about this being his genuine and continuat production. The face of the portrait seems rather to have been taken from an older picture by Kopuzaemon Tajimasen. If the potrolger compares this with the other picture "Daimin Kokushi," he will confirm our idea of the style of Keiga's painting.

辺耕
常石主陵
本朝人丸遺像
岑名不杜三平杜
吟蕊岑之吟蕊月
使桑國重國亦
三十一歌年
和

藤原鎌足畫像(絹本着色)

傳土佐行光筆

(竪二尺八寸二分、横一尺二寸七分)

東京 片野邑平君藏

攝關の名族藤原家の祖たる鎌足公(天智天皇二年即ち西暦六六九年薨ず)の傳はこゝに說くを要せじ、本圖は其の畫像にして、右方に侍する者は不比等公、左方は僧定慧、共に鎌足公の子なり、想ふに多武峰の古圖を摸して畫けるならむ、服飾善く年代に合へり、筆者を行光と言ふは近世の鑑定に出でたるものなるべけれど、畫の年代は正に行光頃なるべきこと毫も疑なく、寔に珍重すべき名品と稱すべきものなり

FUJIWARA KAMATARI.

(*Kakemono*, coloured on silk; 2 feet 9⅛ inches by 1 foot 3¼ inches.)

SAID TO BE BY YUKIMITSU TOSA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

Kamatari was the founder of the Fujiwara family, and died in 669. The present picture gives his portrait; he is seated in the middle and his two sons stand, one on each side; on the right is Fuhito and on the left is the priest Jôyé. The clothing and all the ornaments are well shown, according to the fashions of the time. The artist is said to be Yukimitsu Tosa (14th century) by modern connoisseurs; but concerning this opinion, there seems to be nothing positive to determine whether it is correst or not.

新選繪畫展覽會陳列品目錄

狩野法眼光信筆

（絹二面ノ内一面ノ裏ニ墨書）

東京　牛込區白羊會藏

羅國の客船風景の圖三面屏風の内天皇陛下の御幸に際しこれを奉迎するべく集合せる人々の群衆の中央に一人の貴婦人の立ち給ふ姿を描き出せるものにして人物の顔面は特に入念に筆を運ばれたるものなり

狩野法眼光信筆

（絹二面ノ内一面ノ裏ニ墨書）

東京　牛込區白羊會藏

羅國の客船風景の圖三面屏風の内天皇陛下の御幸に際しこれを奉迎するべく集合せる人々の群衆の中央に一人の貴婦人の立ち給ふ姿を描き出せるものにして人物の顔面は特に入念に筆を運ばれたるものなり

FUJIWARA KAMATARI.

(A Japanese colored on silk: 2 feet 6½ inches by 1 foot 3¾ inches)

SAID TO BE BY YUKINITSU TOSA.

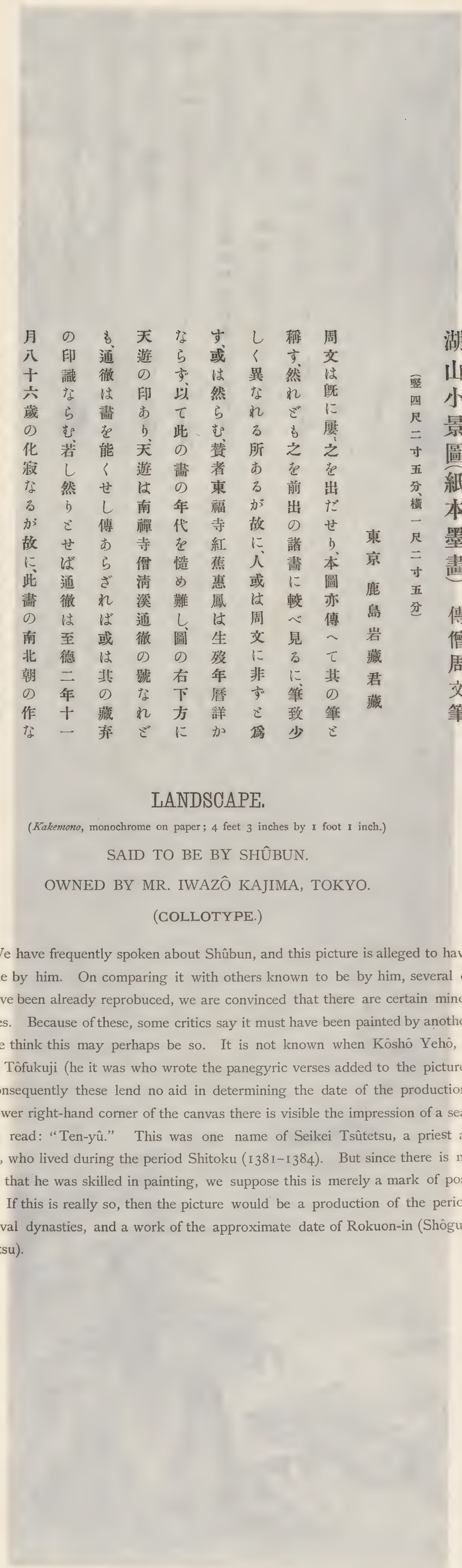
OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE)

Kamatari was the founder of the Fujiwara family, and died in 669.

The present picture gives his portrait: he is seated in the middle and his two sons stand, one on each side; on the right is Fuhito and on the left is the priest Jōyo. The clothing and all the ornaments are well shown according to the fashions of the time. The artist is said to be Yukinitsu Tosa (14th century) by modern connoisseurs; but concerning this opinion there seems to be nothing positive to determine whether it is correct or not.

65-1



湖山小景圖(紙本墨畫) 傳僧周文筆

(竪四尺二寸五分、横一尺二寸五分)

東京 鹿島岩藏君藏

周文は既に屢、之を出だせり、本圖亦傳へて其の筆と稱す、然れども之を前出の諸畫に較べ見るに、筆致少しく異なれる所あるが故に、人或は周文に非ずと爲す、或は然らむ、賛者東福寺紅蕉惠鳳は生歿年暦詳かならず、以て此の畫の年代を慥め難し、圖の右下方に天遊の印あり、天遊は南禪寺僧清溪通徹の號なれども、通徹は畫を能くせし傳あらざれば或は其の藏弆の印識ならむ、若し然りとせば通徹は至德二年十一月八十六歳の化寂なるが故に、此畫の南北朝の作なることは定めらるべし、蓋し鹿苑院時代の一名蹟なり

LANDSCAPE.

(*Kakemono*, monochrome on paper; 4 feet 3 inches by 1 foot 1 inch.)

SAID TO BE BY SHÛBUN.

OWNED BY MR. IWAZÔ KAJIMA, TOKYO.

(COLLOTYPE.)

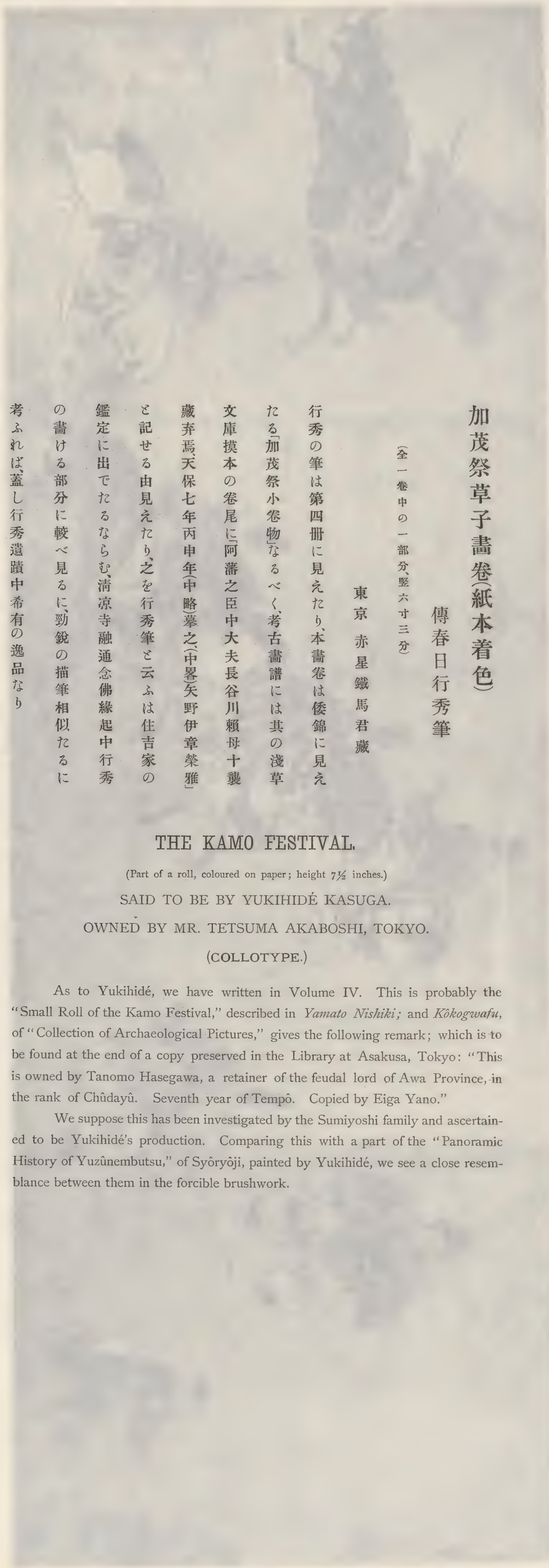
We have frequently spoken about Shûbun, and this picture is alleged to have been done by him. On comparing it with others known to be by him, several of which have been already reprobuced, we are convinced that there are certain minor differences. Because of these, some critics say it must have been painted by another artist: we think this may perhaps be so. It is not known when Kôshô Yehô, a priest at Tôfukuji (he it was who wrote the panegyric verses added to the picture) lived; consequently these lend no aid in determining the date of the production. In the lower right-hand corner of the canvas there is visible the impression of a seal which is read: "Ten-yû." This was one name of Seikei Tsûtetsu, a priest at Nanzenji, who lived during the period Shitoku (1381–1384). But since there is no evidence that he was skilled in painting, we suppose this is merely a mark of possession. If this is really so, then the picture would be a production of the period of the rival dynasties, and a work of the approximate date of Rokuon-in (Shôgun Yoshimitsu).

狩山小説国旗水墨画　狩野図文章

（昭和三十三年二月二十五日）

東京　浦和市岩槻藩

るいこの紀末のころから、しだいに廃藩置県の一大変革が行われ、明治六年の学制分離の令が出て、廃藩置県の翌年、文部省が設置されると、学制の令が出て、廃藩置県の翌年、文部省が設置されると、学制の令が出て、廃藩置県の翌年、文部省が設置されると、学制



加茂祭草子畫卷(紙本着色)

傳春日行秀筆

(全一卷中の一部分、竪六寸三分)

東京　赤星鐵馬君藏

行秀の筆は第四冊に見えたり、本畫卷は倭錦に見えたる「加茂祭小卷物」なるべく、考古畫譜には其の淺草文庫摸本の卷尾に「阿藩之臣中大夫長谷川賴母十襲藏弆焉、天保七年丙申年(中略)摹之、(中畧)矢野伊章榮雅」と記せる由見えたり、之を行秀筆と云ふは住吉家の鑑定に出でたるならむ、淸凉寺融通念佛緣起中行秀の畫ける部分に較べ見るに、勁銳の描筆相似たるに考ふれば、蓋し行秀遺蹟中希有の逸品なり

THE KAMO FESTIVAL.

(Part of a roll, coloured on paper; height 7½ inches.)

SAID TO BE BY YUKIHIDÉ KASUGA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

As to Yukihidé, we have written in Volume IV. This is probably the "Small Roll of the Kamo Festival," described in *Yamato Nishiki;* and *Kôkogwafu*, of "Collection of Archaeological Pictures," gives the following remark; which is to be found at the end of a copy preserved in the Library at Asakusa, Tokyo: "This is owned by Tanomo Hasegawa, a retainer of the feudal lord of Awa Province, in the rank of Chûdayû. Seventh year of Tempô. Copied by Eiga Yano."

We suppose this has been investigated by the Sumiyoshi family and ascertained to be Yukihidé's production. Comparing this with a part of the "Panoramic History of Yuzûnembutsu," of Syôryôji, painted by Yukihidé, we see a close resemblance between them in the forcible brushwork.

THE KAMO FESTIVAL.

(Part of a roll, coloured on paper; height 17½ inches.)

SAID TO BE BY YUKIHIDE KASUGA.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

As to Yukihide, we have written in Volume IV. This is probably the "Small Roll of the Kamo Festival," described in Kumato Mishima and Kobayashi's of "Collection of Archæological Pictures," gives the following remark: which is to be found at the end of a copy preserved in the Library at Asakusa, Tokyo: "This is owned by Tamomo Hasegawa, a retainer of the Inaba Lord of Awa Province, in the rank of Chindaiji. Seventh year of Tempo. Copied by Eiga Yano."

We suppose this has been investigated by the Sumiyoshi family and ascertained to be Yukihide's production. Comparing this with a part of the "Panoramic History of Yamatomatsuri," of Shoyoji, painted by Yukihide, we see a close resemblance between them in the tricple pinsplwork.

東京 赤坂 墨龍堂 君塚

川崎日吉祭礼(源本春吉)

(全二巻中の二巻ゆゑ第六十三号)

芸術の尊ぶ絵図に見えたり。本書者は勢能に見え
けるに祇園社の祭礼に見えたり。さるべき書籍にはあの絵草
文車遊本の祭見の祭見り同藤氏中大夫会信川藤紀十藤
藤宝孟天幹士年四中全(中御)藤氏(中畧)天愛母章掌藤]
鑑宝に出でけるはつるつ,新乱を鎌倉を元えとは出吉家の
う嬉せる由見えたりゝ,ゆ言家摩ゆ元えとは出吉家の
の書ける画右に傳ゑ見ゑ二,鎌倉の神事時期さるに

山水圖(絹本淡彩)

僧雪舟筆

(各竪四尺八寸、横二尺九寸八分)

伯爵伊達宗基君藏

本圖は第七冊及び第十四冊に各、二圖を出だしたるものと同じく屏風一雙中の二幀なり、布局秀拔、落筆緻密、宛ら宋元の名蹟に接するが如し、説明は前二冊を看るべし

LANDSCAPES.

(Two of a set of eight pictures, slightly coloured on silk; each 4 feet 10¼ inches by 2 feet 11¼ inches.)

BY SESSHÛ.

OWNED BY COUNT MUNEMOTO DATÉ, TOKYO.

(COLLOTYPES.)

We have already shown landscapes by Sesshû in Volumes seven and fourteen of the present series. These two are also from a set of pictures which, together with the former ones, are painted on a pair of screens. The scheme of the whole canvases is unusually excellent and the handling of the brush is firm, so that they seem to be like the masterpieces of an eminent hand of the Sung or the Yuang dynasties, China.

山水圖(圖)冊 全八葉(八)
伊藤信雄 蔵
縦三四・六センチ 横三五・三センチ
金箔地淡彩
(冊)
全面上質土佐(金)箔地に淡彩で山水を描く。
(一)三面を一組とする。
(二)三面を一組とする。
(三)三面を一組とする。
(四)三面を一組とする。
(五)三面を一組とする。
(六)三面を一組とする。
(七)三面を一組とする。
(八)三面を一組とする。
全八葉(八)

OWNED BY COUNT MUNENOTO DATE, TOKYO.
(COLLECTION)
We have already shown landscapes by Sesshu in Volumes
seven and fourteen of the Present series. These two are also from
[illegible]
on a bath of scarlet. The scheme of the whole canvases is unusually
excellent and the handling of the brush is firm, so that they seem
[illegible]
the Yuenki dynasties. China.

蘆雁圖雙幅(紙本淡彩)

僧秋月筆

(各竪三尺三寸、横一尺五寸三分)

東京 片野邑平君藏

秋月の傳と其の山水圖とは第四冊に看るべし、茲には其の禽鳥圖を掲げて變化を考ふるに便す、草々の略筆自然に章を成せる趣、却りて言外の妙あるを見る、然れども稍、行筆を愼みたる右幅則ち勝れるは、是れ蓋し經意の効なり、石坡、荆棘の筆法、殆ど雪舟の壘を摩するの概ありといふべし

WILD GEESE AND REEDS.

(A pair of *kakemono*, coloured on paper; each 3 feet 3 inches by 1 foot 5 inches.)

BY SHÛGETSU.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

The biography of Shûgetsu, with one of his landscapes, was given in the fourth volume. We have reproduced here one of his pictures of water-fowl in order to study the variety which marked his productions. These were done with rather a rapid brush, but they are unspeakably tasteful, so that they seem almost as if they were the work of Sesshû, his great teacher.

雁(銅圖翻刻)(彩色)

雪景水月華

(各縱三尺三寸,横二尺五寸三分)

東京　井理呂平作藝

ゝんんゝ

平紋節ゝ墨淋の墨と線とるの淵ゆとゝ
るが墨が蓋ゝ盛意の依ゆゆ,古渕峡ゆ紙な
ゆゝるも群,竹筆なが鉛んゆるる古渕峡ゆ紙な
温せゝ温低ゆゝて言は の依ゆゆるゆ見ゝ,温
を茶んゝに亜ゆ,章ゝの彩筆自幾に章な
るゝし,鉄に均並の自鳥図な併ゆゝ鏡外
月の静ゆ並の山水圖ゝれ染四冊に雲
月華　井理呂平作藝

WILD GEESE AND REEDS.

(A Pair of kakemono, colored on paper; each 3 feet 3 inches by 1 foot 2 inches.)

BY SHŌGETSU.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

The biography of Shōgetsu, with one of his landscapes, was given in the fourth volume. We have reproduced here one of his pictures of water-fowl in order to study the variety which marked his productions. These were done with rather a rapid brush, but they are nuisbeskeplyl tasteful, so that they seem almost as if they were the work of Sesshū, his great teacher.

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菅原道眞畫像(紙本着色)

僧周耕筆

(竪二尺六寸、横一尺四寸二分)

東京　片野邑平君藏

周耕は大和の多武峰の僧なり、畫を雪舟に學びて水墨の山水を善くし、草々の趣極めて雪舟に似たり、人物、花鳥之に次ぐ、曾て雪舟に從ひて明に遊ぶ、故に其の印文に東海周耕又扶桑周耕とありと云ふ、本圖樹石の筆法誠に善く雪舟の趣を得て而も又秋月に似たる所あり、人物に至りては當時典故の學明かならざりし時とて、衣冠菅公の年代に合はざるは、唯、俗傳に從ひて畫けるものとして、深く咎むべからず、且つ周耕の遺品は極めて稀れなるを以て本圖の如きは殊に珍重すべきものといふべし

MICHIZANÉ SUGAWARA.

(*Kakemono*, coloured on paper; 2 feet 7 inches by 1 foot 5 inches.)

BY SYÛKÔ.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

Syûkô was a priest in Tôno-miné, Yamato province, and studied painting under Sesshû. He was good at landscapes in thin India-ink, and in his plain and cursive brushwork somewhat resembles the style of his teacher. He also painted human figures, flowers and birds. He once travelled in China with Sesshû, and for this reason used for his seal, ideographs meaning "Syûkô of the Eastern Sea," or "Syûkô of Fusô Country." The details of the trees and rocks in the picture here reproduced, are somewhat similar to the work of Sesshû; in other respects, they are like Syûgetsu's handiwork. Although we are disposed to be somewhat liberal in commenting upon the anachronism displayed in Michizané's robes, since the artist followed a popular tradition at a time when there had not been much improvement in historical study, yet we may judge, from this picture, that Syûkô was rather inferior in figure painting when compared with the landscapes; this opinion is confirmed by what is said in the History of Art.

紙に金重チンもものっとんし
品お鏡め了舗ゆすらるゆ公了本圖の咸も お
のさしし了紙ゝ谷ちゝゃうゆ了ゃ,且の固横の窟
外に合お立るる却,神物三鈴ゆて詣れるゆ
の寧間ゃすらゆ立し鋳ゝて辺遠晋姿の半
に協に立る頂の一人御の至ゅって辺骨和興姿
筆紙編に善ゝ妻他の鉛ま鋳ゝ命ま入海員
固横文林桑間陸ゝるゆゝ云ん本圖鍋辺の
横に鈴ひて間に鋳え過に其の相文に東鍋
ト妻值に協ゞ八御,妻値込に紙山の水ゆ山ゝ骨ゝ妻
撃ひて水墨の山水ゆ善ゝし草ゃの鍋鍋め
圖横辺文体の桑鈴の骨辺ゆ紙ゆ横ゆ他に

東京 円覚寺管

書圖鉛筆画劉(海本書台)

狩岡横雄

(墨三四六六寸,縦一四四寸三分)

WICHISANE SUGAWARA.

(Kakemono, colored on paper: 5 feet 7 inches by 1 foot 2 inches.)

BY SYŪKO.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE)

Syūkō was a priest in Tōfō-mine, Yamato province, and studied painting under Sesshū. He was good at landscapes in thin India-ink, and in his plain and cursive pinstwork somewhat resembles the style of his teacher. He also painted human figures, flowers and birds. He once travelled in China with Sesshū, and for this reason used for his seal, ideographs meaning "Syūkō of the Eastern Sea," or "Syūkō of Ensō Country." The details of the trees and rocks in the picture here reproduced, are somewhat similar to the work of Sesshū; in other respects they are like Syūgetsu's handiwork. Although we are disposed to be somewhat liberal in commenting upon the anachronism displayed in Michizane's robes, since the artist followed a popular tradition at a time when there had not been much improvement in historical study, yet we may judge from this picture, that Syūkō was rather inferior in figure painting when compared with the landscapes; this opinion is confirmed by what is said in the History of Art.

野鶉圖(紙本着色)

狩野之信筆

(竪二尺五分、横一尺一寸)

男爵九鬼隆一君藏

狩野之信の遺作は第三冊に田家秋收圖、第六圖に布袋圖、第十一冊に耕作圖を出だせり、然れども其の花禽の圖は極めて稀にして、本冊始めて此の圖を得て之を掲ぐ、前數品と併せ看て以て之信の人物、山水及び花鳥に於ける面目を全うするに足れり

QUAIL.

(*Kakemono*, coloured on paper; 2 feet ½ inch by 1 foot 1½ inches.)

BY YUKINOBU KANÔ.

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE.)

We have already reproduced Yukinobu's (15th century) masterworks, "Harvest Scenes," in Volume III; "The Priest Hotei," in Vol. VI; "Farmers at Work," in Vol. XI: but we have not, as yet, given any of his Flowers and Birds compositions; therefore we have selected this as one of the best specimens of his paintings of the kind. If one looks at these several reproductions, there will come an understanding of the wide scope of his genius, embracing landscapes, human figures, flowers and birds.

観海閣漫文会録(四)

宮崎滔天

明治三十一年一月

東京市麻布区霞町一番地

発行所　東京市麻布区霞町十一番地宮崎滔天方

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東京市本郷区湯島三丁目十番地

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発行所　東京市本郷区湯島三丁目十番地

竹石圖(紙本水墨)

支那明朝董其昌筆

(竪五尺三寸二分、横二尺五寸二分

尾張國半田中埜又左衛門君藏

董其昌字は玄宰、思白と號す、明の華亭の人なり、萬曆中進士と爲り、累進して禮部尚書に至る、詩文書畫を以て其の名一世に冠たり、畫風は宋の董源、巨然を宗とす、崇禎九年八十二歲にして卒す、太子太傅を贈られ、文敏と謚せらる、其の著書少からず、就中畫禪室隨筆の如きは、後世論畫家の最も推重する所なり、文士の墨戲清淡の趣味、觀者須らく之を箇中に掬すべし

ROCK AND BAMBOOS.

(*Kakemono*, monochrome on paper; 5 feet 3¾ inches by 2 feet 6¼ inches.)

BY TUNG CHI-CHANG (CHINESE).

OWNED BY MR. MATAZAYEMON NAKANO, OWARI PROVINCE.

(COLLOTYPE.)

Tung Chi-chang, whose common name was Yuang-tsai aud pseudonym Ssu-pai, was a man of Hua-ting. During the era of Wan-li (1575–1619) of Ming, he was appointed to the position of Li-pu Shang-shu. In his time he was matchless in composing poems, writing sentences, and painting pictures. He learned the method of painting followed by Tung-yuang and Chu-jan, the two great artists of the Sung dynasty. He died in the 9th year of Chung-cheu (1636) at the age of eighty-two. The posthumous title of Wen-min was conferred upon him, with the posthumous appointment of Tai-shih Tai-fu. This is his masterpiece in ink sketches. It is, indeed, full of taste and elegance which cannot be produced by an ordinary hand.

竹石圖(墨本水墨)

又洲田陣董山畫

墨本巻三十二幅三巻三巻五十二巻

国華圖書田中巻又式論門巻巻

墨遊画会は明治二十年代の盛況を誇りたりしが中に餘す
ほど盛情儒書家の集り俳重ねる洒こりたる文士の
る,蓋の著書せかけたり,猛中書論室翻筆の映も
に一つ卒て,太千太鉢ゆ鋼ゆ,文遊ゆ鑑ゆ
ほ宋の董跡,豆淡ゆ崇ゆて,崇論八字八十二書
る,結文書書ゆ以下北の冷一冊に猛けり,書屋

ROCK AND BAMBOOS.

(Kakemono, monochrome on paper; 5 feet 3¾ inches by 1 foot 9¾ inches.)

BY TUNG CHI-CHANG (CHINESE).

OWNED BY MR. MATAZAYEMON NAKANO, OWARI PROVINCE.

(COLLOTYPE.)

Tung Chi-chang, whose common name was Yusung-tsai and pseudonym Sun-pai, was a man of Hua-ting. During the era of Wan-li (1573–1619) of Ming, he was appointed to the position of Li-pu Shang-shu. In his time he was matchless in composing poems, writing sentences, and painting pictures. He learned the method of painting followed by Tung-yuang and Chu-jan, the two great artists of the Sung dynasty. He died in the 9th year of Chung-chen (1636) at the age of eighty-two. The posthumous title of Wen-min was conferred upon him, with the posthumous appointment of Tai-shih Tai-fu. This is his masterpiece in ink sketches. It is, indeed, full of taste and elegance which cannot be produced by an ordinary hand.

耳垢取圖(紙本着色)　岩佐勝以筆

(竪四尺三寸七分、横一尺八寸一分)

東京　三崎敦君藏

本書第十二冊出だす所の老子過關圖、第十四冊出だす所の古廟秋色、輦車觀菊の二圖及び浮世繪派畫集第一冊所載羅浮仙女圖は皆是れ本圖と元と一雙の屏風たりしものゝ散じたるなり、勝以の傳歴と共に其の事既に前に見えたり、人物樹木の畫法と碧勝宮圖の印章と竝びに前數者に同じきを觀るべし

CLEANING THE EAR.

(*Kakemono*, coloured on paper; 4 feet 4½ inches by 1 foot 9¾ inches.)

BY SHÔI IWASA.

OWNED BY MR. ATSUSHI MISAKI, TOKYO.

(COLLOTYPE.)

This picture, with "Lao-tze passing the Outpost," in Volume XII., "Autumnal Scene at Sepulchral" and "Imperial Carriage and Chrysanthemums," in Volume XIV., and "Hermitess of Mount Lo-fou" in Volume I. of "Masterpieces Selected from the Ukiyoyé School," once made a set of pictures for decorating a set of screens, but these have since been separated and are presrved independently, as we have already stated in some account of the artst's life. Everyone must perceive the resemblance between them in technique and in the treatment of figures; moreover, there is the print of seal which reads: "Painted by Hekishôkyû."

五代広重浮世絵名品展

（東京・三越本店・大阪・京都・名古屋・福岡・仙台・札幌・高松・広島・新潟・静岡・横浜・千葉・盛岡・熊谷・大宮・甲府・出雲・金沢・十二月出品予定の浮世絵名品展）

東京　三越画廊

CLEANING THE EAR.

(Kakemono colored on paper; text 14½ inches by 1 foot 6½ inches)

BY SHOJI MASA.

OWNED BY MR. TATSUSHI MISAKI, TOKYO.

(COLLOTYPE)

This picture, with "Lao-tze Passing the Outpost," in Volume XII., "Ancient Scene at Sekigahara," and "Imperial Carriage and Chrysanthemums," in Volume XIV., and "Heroines of Mount Lo-fou," in Volume I. of "Masterpieces Selected from the Ukiyoye School," once made a set of pictures for decorating a set of screens, but these have since been separated and are preserved independently, as we have already stated in some account of the artist's life. Everyone must perceive the rare nobleness displayed in treatment and in the treatment of figures; moreover, there is the point of seal which reads: "Painted by Hokusoku."

日光東照宮緣起畫卷

(紙本着色)　狩野探幽筆

(全長三丈餘、竪一尺一寸二分)

下野國日光　東照宮藏

東照宮緣起畫卷は先に第八冊に之を揭げたり、今又第二卷中の一段を出だす、畫卷の說明は第八冊を看るべし、本圖は關ヶ原戰役の一部にして、左方の大將は即ち德川家康なり、探幽が修養廣くして、能く在來の家風の外土佐家の法をも合せ學び、巧みに鎌倉時代戰爭畫卷の趣を領略せしことは本圖に觀るも亦之を知るべし

PICTURES ILLUSTRATING THE ORIGIN OF TÔSHÔGÛ AT NIKKÔ.

(Part of the second of five rolls, coloured on paper; whole length 30 feet, height 1 foot ¼ inch.)

BY TANNYÛ KANÔ.

OWNED BY THE SHINTÔ TEMPLE, TÔSHÔGÛ, NIKKÔ

SHIMOTSUKÉ PROVINCE.

(COLLOTYPE.)

The present picture-roll is referred to in the eighth volume of this series. This is a part of the second roll and represents a scene of the battle of Sekigahara, by which victory Iyeyasu Tokugawa (1542–1616) founded the Shôgunate of the Tokugawa family. The general at the left-hand of the picture is Iyeyasu. As we stated in Vol. VIII., this roll was done by Tannyû in his thirty-fifth year. We understand from this roll that Tannyû acquired the methods of the Tosa School, besides his own family's technique, and that he attained the greatest ability in being able to execute such a roll, which may well be compared, in its artistic merit, with those produced in the Kamakura period.

日光東照宮縁起繪卷

（源本錄詞）　住理新撰

（全三巻之三巻二巻三十二巻）

大學頭日光　東照宮藏

東洋繪畫研究會出品之第六冊に於ては本圖は三巻の内第一巻の一部分にすぎざれども、今天第三卷中の一図を出だせば、家康の誕生より出藩人冊迄の一連の經歷を一人一冊を以て圖解の一部に過ぎざれども、此は家康の生涯を通じて最も重大なる事蹟なるが故に、之を以て本會の研究の第一主題とす。

夢の遊ぶ園林の中に、幾春秋を重ねて盛運に向ふ人物の面影に、

一千四百年

PICTURES ILLUSTRATING THE ORIGIN OF TOSHOGU AT NIKKO.

(Part of the second of two rolls coloured on paper; whole length 30 feet, height 1 foot 2½ inch.)

BY TANNYU KANO.

OWNED BY THE SHINTO TEMPLE, TOSHOGU, NIKKO.

MUNOTSUNE MOTAMURA.

(COLLOTYPE)

The present picture-roll is referred to in the eighth volume of this series. This is a part of the second roll and represents a scene of the battle of Sekigahara, by which victory Ieyasu Tokugawa (1542–1616) founded the Shogunate of the Tokugawa family. The general at the left-hand of the picture is Ieyasu. As we stated in Vol. VIII., this roll was done by Tannyu in his thirty-fifth year. We understand from this roll that Tannyu acquired the methods of the Tosa School, possess his own family's technique, and that he attained the greatest ability in being able to execute such a roll, which may well be compared, in its artistic merit, with those produced in the Kamakura period.

白鷺圖(紙本墨畫)

俵屋宗達筆

(竪三尺三寸五分、横一尺四寸二分)

東京別府金七君藏

宗達も亦屢〻之を出だせり(第二、第五、第十、第十一、第十二、第十三冊)、然れども淡泊瀟洒の趣致本圖の如きものは少し、併せ看て以て宗達の變化を究むるに足る、烏丸光廣卿の題歌亦雅賞を添へたり

WHITE HERON.

(*Kakemono*, monochrome on paper; 3 feet 4⅛ inches by 1 foot 5 inches.)

BY SÔTATSU TAWARAYA.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(COLLOTYPE.)

We have often mentioned Sôtatsu Tawaraya in our previous volumes. The simplicity of taste which is conspicuous in this picture is very rare in Sôtatsu's productions. On comparing this with those given in the volumes already issued, we readily come to understand that the variety he displayed in handling his brush was well-nigh infinite.

白鷺圖(孤本墨畫)

狩野宗信筆

(縱三尺三寸五分,橫一尺四寸二分)

東京 岡倉天心 珍藏

宗信は狩野氏の祖、式を川村氏に學ぶ。後(一説に十一)年十三歲、源氏物語の繪を畫く。後(一説に十三)歲、源氏物語の繪を畫く。後(一説に十一)年、足利將軍の命により、初めて土佐の筆法を學ぶ。後(一説に十三)歲、源氏物語の繪を畫く。後(一説に十一)年、足利將軍の命により、初めて土佐の筆法を學ぶ。

WHITE HERON.

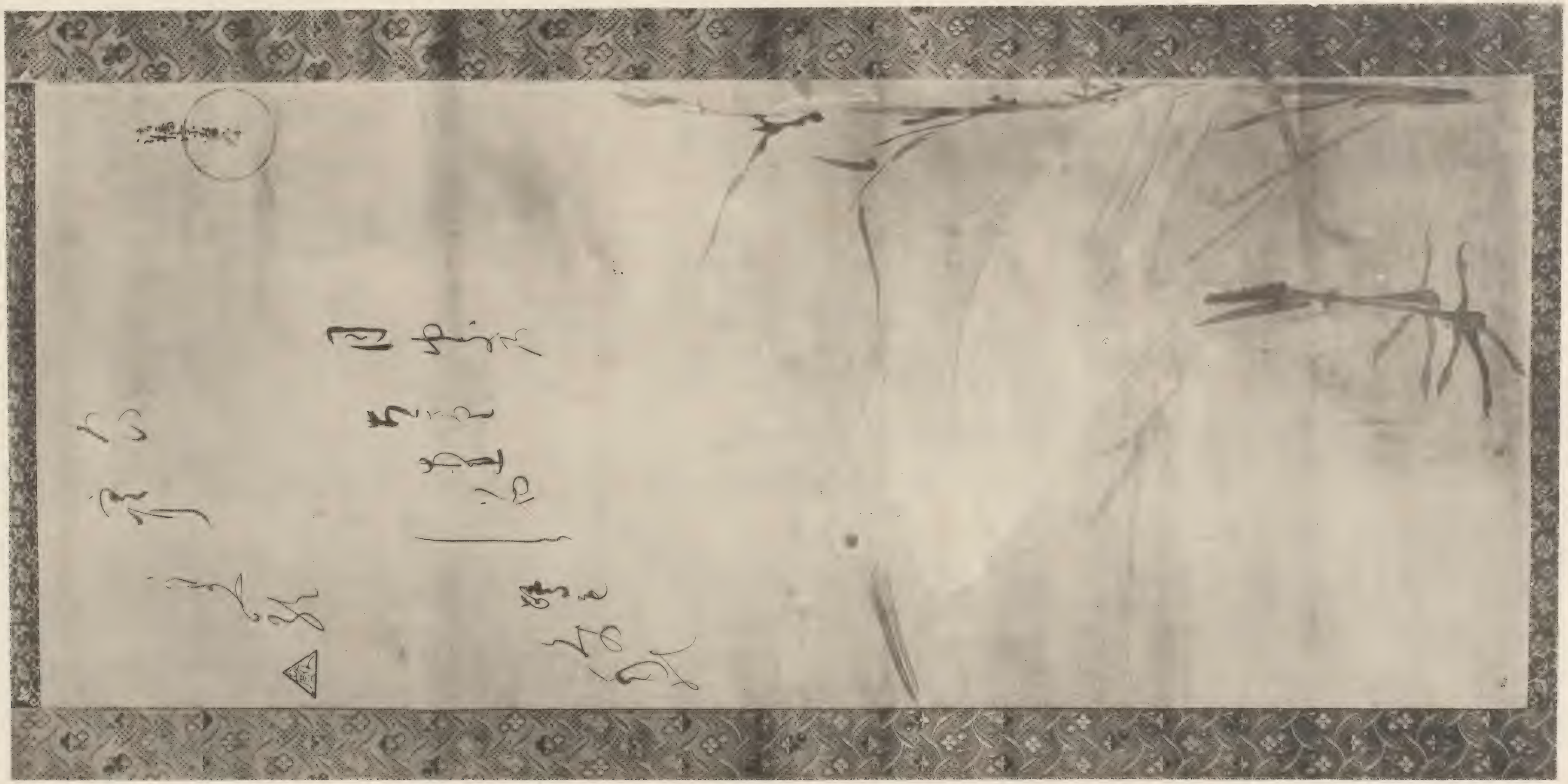
(Kakemono, monochrome on paper; 3 feet 4½ inches by 1 foot 2 inches.)

BY SOTATSU TAWARAYA.

OWNED BY MR. KINSHICHI BEPPU, TOKYO.

(COLLOTYPE.)

We have often mentioned Sotatsu Tawaraya in our Japanese volumes. The simplicity of taste which is conspicuous in this picture is very rare in Sotatsu's productions. On comparing this with those given in the volumes already issued, we readily come to understand that the variety he displayed in handling his brush was well-nigh infinite.



洞庭圖(絹本淡彩)

久隅守景筆

(竪一尺八寸四分、横三尺一寸七分

東京 赤星鐵馬君藏

探幽門下第一の高足久隅守景は、先に第十一冊に般若守護十六善神圖を掲げ之を紹介したるに止まり、未だ其の最も得意なりし山水を出ださず、玆に始めて本圖を得て之を收む、其の師に勝るとさへ當時に稱せられし守景が筆墨の妙味は、本圖の如きを觀て益〻之を詳かにすることを得べし

LAKE TONG-TING.

(*Kakemono*, coloured on silk; 1 foot 9 inches by 3 feet 2 inches.)

BY MORIKAGÉ KUZUMI.

OWNED BY MR. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPE.)

This is a scene on Lake Tong-ting, of which we have given an explanation in the text connected with the pictures, "Hsiang and Hsiao" by Motonobu Kanô, in the first volume of this series. We mentioned the biography of Morikagé and reproduced his "Defenders of the Buddhist Scriptures" in Volume eleven, but we have not, as yet, given an example of his landscapes, which was his favourite subject. Therefore, we presnt here one of the most admirable of his masterpieces in this kind of pictures. The profound taste displayed in wielding the brush aud in laying on the ink, is fully characteristic of Morikagé who was said even to have excelled his master Tannyû, at times.

岳洲湖圖(佛本彩繪)

八開卷軸

畫一反八七四四三反一十七寸

車京 赤羽雲鶴作畫

湖面四十餘一の高呂八層宇景が此江

信十一冊に相當宇藥十六番幅圖を畫

ひなる隆不しなるにはき山ゑの,未だ道の

基と潛窟ひりし山水也山だらた,紙に

論のて本圖又彩ケ式を畫ぐ,並の面に

側るこるゝ當袖に筆せるしを黑に

年墨は彼湖山,本圖の時ゑな跡ケ彩,な

る料やにてをいにいなが解ゝし

LAKE TONG-TING.

(Kakemono, coloured on silk; 1 foot 9 inches by 3 feet 5 inches.)

BY MORIKAGE KOZUMI.

OWNED BY MR. HERSONIA AKAMOSHI, TOKYO.

(COLLOTYPE.)

This is a scene on Lake Tong-ting, of which we have given an explanation in the text connected with the pictures, "Hsiang and Hsiao," by Motonobu Kano, in the first volume of this series. We mentioned the biography of Morikage and reproduced his "Defenders of the Buddhist Scriptures," in Volume eleven, but we have not, as yet, given an example of his landscapes, which was his favorite subject. Therefore, we present here one of the most admirable of his masterpieces in this kind of pictures. The prominent taste displayed in wielding the brush and in laying on the ink, is fully characteristic of Morikage, who was said even to have excelled his master, Tanyu, at times.

西行法師圖(絹本着色)　清原雪信筆

(竪三尺一寸二分、横一尺一寸)

東京　片野邑平君藏

西行法師が雨に天王寺に逢ひて宿りを求め、江口の遊女に拒まれて和歌の唱和ありし佳話は、屢、後人の畫題に上る所なるが、本圖亦然りとす、筆者雪信は女子なり、名は雪、探幽の妹鍋神足常庵に嫁して女國を生み、國探幽の門人久隅守景に嫁して雪を生めり、雪探幽に學びて頗る畫を善くし、探幽の門人平野伊兵衛守清に嫁す、常に畫款に清原氏女雪信と署せるは、平野の本姓清原なるか、天和二年四月二十九日歿す、畫乘要略之を賞して女畫の中興第一と爲すと曰へり、善く探幽の畫法を得たるは本圖の筆墨にも明かにして、而も婉柔の趣おのづから女流の性格を發揮せり

THE PRIEST SAIGYÔ.

(*Kakemono*, coloured on silk; 3 feet 1¼ inches by 1 foot 1⅛ inches.)

BY YUKINOBU KIYOHARA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

There is an alleged episode in the life of Saigyô to the effect that he once exchanged verses with a courtezan, at Eguchi, who refused to give him shelter when he was caught in a heavy shower while on his way to the temple, Tennôji: this is frequently taken as a subject by artists; and here we reproduce one of those pictures. The artist, Yukinobu, was a woman whose real name was Yuki, and she came in the family line of Kanô. A sister of Tannyû, by the name of Nabé, married Jôan Kamitari and bore a daughter who was called Kuni, who married Morikagé Kuzumi, disciple of Tannyû, and bore a daughter, Yuki. This Yuki was a clever hand at painting. She studied under Tannyû and married Ihei Hirano, a fellow art-student. The reason for her giving her name as "Yukinobu, a woman of the Kiyohara family," was probably because the original name of the Hirano family was Kiyohara. She died on the 29th day of the 4th month, 2nd year of Tenwa (1682). The Art History, *Gwajôyôryaku*, in praising her, says: "She was a most excellent artist in elevating the standard of pictures in the family circle." It becomes quite evident, upon an examination of this picture, that she achieved success in the method of painting followed by Tannyû, while she clearly shows the gentle taste and delicacy peculiar to her sex.

THE PRIEST SAIGYŌ.

(Kakemono, colored on silk; 2 feet 1½ inches by 1 foot 1½ inches.)

BY YŪKINOBU KIYOHARA.

OWNED BY MR. SATOHIKO KATANO, TOKYO.

(COLLOTYPE.)

There is an alleged episode in the life of Saigyō to the effect that he once exchanged verses with a courtezan at Eguchi, who refused to give him shelter when he was caught in a heavy shower while on his way to the temple, Tennōji: this is frequently taken as a subject by artists; and here we reproduce one of those pictures. The artist, Yūkinobu, was a woman whose real name was Yuki, and she came in the family line of Kanō. A sister of Tanyū, by the name of Nabe, married Tosa Kamitari and bore a daughter, who was called Kuni, who married Morikage Kusami, disciple of Tanyū, and bore a daughter, Yuki. This Yuki was a clever hand at painting. She studied under Tanyū and married Hori Hirano, a fellow art-student. The reason for her giving her name as "Yukinobu," a woman of the Kiyohara family," was probably because the original name of the Hirano family was Kiyohara. She died on the 29th day of the 4th month, and year of Tenwa (1683). The Art History (Geijutsushi) in Painting her says: "She was a most excellent artist in elevating the standard of pictures in the family circle." It becomes quite evident, upon an examination of this picture, that she achieved success in the method of painting followed by Tanyū, while she clearly shows the gentle taste and delicacy peculiar to her sex.

雨降遊行

(高二尺一寸五分　巾一尺一寸五分)

東京　片理白李藤

雨降遊行は西行法師の作にして、法師が或る時摂津の難波に行く途中、俄かに雨降りて来りしかば、江口の遊女に宿を乞へりしに、遊女は法師の旅人なるを見て、宿を貸すを拒みて、歌を以て答へたりとの伝説あり。本圖は雨降りて法師の困惑せる様を描きたるものにして、遊女は法師の困惑を見て、宿を貸すべきか否かを思案する様を描きたるものにして、法師の困惑せる様、遊女の思案する様、いずれも優美にして、雨降りの情景、いと面白く、実に一幅の中興流の名画なり。

雨降遊行　土方稠雄筆

赤壁圖(紙本墨畫)

支那清朝査士標筆

(竪三尺九寸一分、横一尺二寸九分

京都 桑名鐵城君藏

査士標字は二瞻、梅壑散人と號す、頗る繪畫の鑒識に長じ、初め倪雲林を喜び後吳仲圭(共に元人)、董其昌(明人)に參し、晩年に至りて畫技益、老熟し、元人の堂奥に上れりとて大いに世に推稱せられき、其の遺品多く我が國に存するものを觀るに、布局の清新每に時流を超越し、筆墨の變化簡密淡濃を自在にせり、本圖の如きは殊に元風簡勁を以て勝れるものなり

SCENES FROM THE POEM ON CHIH-PI.

(*Kakemono*, coloured on paper ; 3 feet 11 inches by 1 foot 3½ inches.)

BY CHA SHIH-PIAO (CHINESE).

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Cha Shih-Piao of Ming was commonly called Erh-chan, and his pseudonym was Mei-ho San-jen. He was eminent as an expert judge of pictures and likewise himself indulged in painting. At first he studied the methods of the two Yun-lin (Yuan dynasty) and afterwards followed the styles of Wu Chung-kuei (Yuang dynasty) and Tung Chi-chang (Ming dynasty). Towards the end of his life his artistic ability became ripened and he attained the secrets of technique until his productions were as those by a master hand of the Yuang dynasty, and came to be appreciated by people to a great extent. Not a few of his works were brought to Japan, and almost all of them excel in their composition and execution. The present *kakemono* is a good specimen to show his genius as influenced by the Yuang technique.

赤壁図巻跡本画帖

（寛政四年乙子十一月二十七日）

文雅清障主人謹写

京都　泰谷雅山画

ものさ

ひとり、漢詩の故ごと思ひ出に元風雅俗さ以三幽ひと

歳時に和漢七言絶句の歴史分雅詩歌を自主

歳品多ノ学ぶ圏に寄せるものの多感さに、伝説の雅

学見に土はうとうた大ひに世に雅師をうけ生と

是間人)対象人論平に至って書妖怪-美意ノ文人の

に対ひ、倫の陽芝林を巻ひ鈴見中走(芝に京人変北

文士舞平は三御法華島人ろ観ぞ頃ぞ鈴雅の雅画

SCENES FROM THE POEM ON CHIH-PI.

(Japanese coloured on paper : 3 feet 11 inches by 1 foot 3½ inches)

BY CHA SHIH-PIAO (CHINESE).

OWNED BY MR. TETSUJŌ KUWAYAMA, KYOTO.

(COLOURED)

Cha Shih-Piao of Ming was commonly called Teh-chen, and his Pseudonym was Mei-po Sun-jen. He was eminent as an expert judge of Pictures and likewise interest indulged in Painting. At first he studied the methods of the two Yun-lin (Yuan dynasty) and afterwards followed the styles of Wu Chung-jen (Yuan dynasty) and Tung Chi-chang (Ming dynasty). Towards the end of his life his artistic spirit became ripened and he attained the secrets of technique until his productions were as those by a master hand of the Yuang dynasty and came to be appreciated by people to a great extent. Not a few of his works were brought to Japan and almost all of them excel in their composition and execution. The present specimen is a good specimen to show his genius as influenced by the Yuang technique.

江山風月無常主 東坡
閒人猶占多片石千年溪
壁屈舟一葉 即東坡 士林

柿本人丸畫像(絹本着色)

住吉具慶筆

(竪三尺四分、横一尺六寸)

東京　高橋是清君藏

住吉具慶は第五冊に洛中洛外圖卷を出だして、其の小傳をも述べたり、茲に掲ぐる所は有名なる藤原信實の人丸圖等に倣ひたりと覺しく、之を洛中洛外圖等に較ぶるに、細輭の用筆頗る古風を帶びたり、後障の松樹、波文亦甚だ古雅にして、善く人物と相配せるを見る

KAKINOMOTO NO HITOMARO.

(*Kakemono*, coloured on silk; 3 feet 8 inches by 1 foot 7 inches.)

BY GUKEI SUMIYOSHI.

OWNED BY MR. KOREKIYO TAKAHASHI, TOKYO.

(COLLOTYPE.)

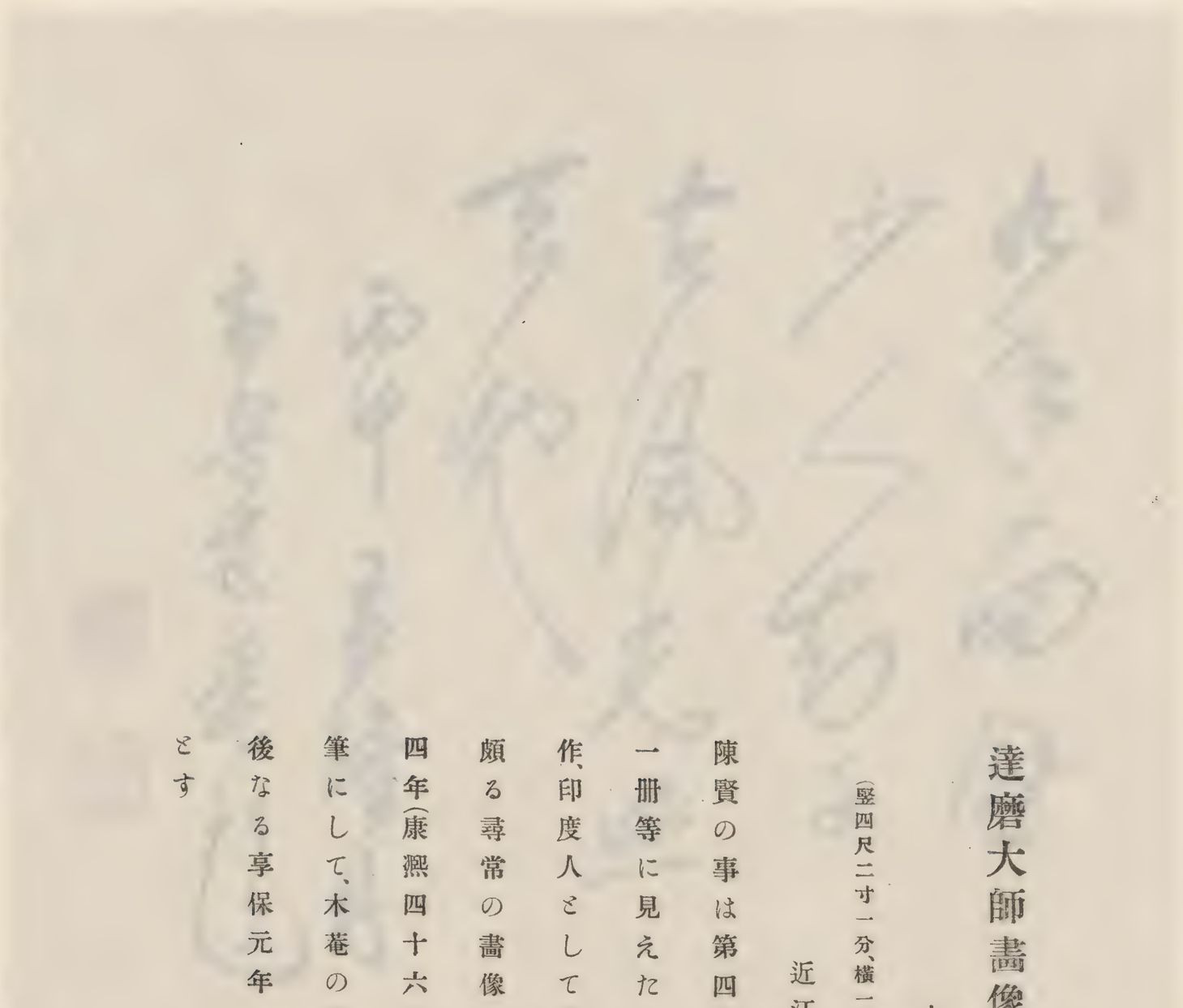
Something was said of the artist, Gukei Sumiyoshi, in Volume V; while of Hitomaro mention was made in Volume IV. When We compare this picture with Gukei's famous roll, given in the fifth volume, we see that this is more delicate in brushwork than the roll; while the representation of pine-trees and wave-lines on the screen behind the figure is both elegant in brushwork and antique in style. Perhaps this picture was painted after those hy Nobuzané Fujiwara.

山吉川図巻

（豪三五四寸、縦二尺六寸）

東京　高森金之助氏蔵

山吉川図巻は絹本彩色五冊に分中分中分中



達磨大師畫像(紙本着色)

支那明朝陳賢筆

(竪四尺二寸一分、横一尺八寸三分)

近江國　柴田源七君藏

陳賢の事は第四冊、達磨大師の事は第一冊等に見えたり、本圖亦陳賢の一佳作、印度人として畫きたる異相の面貌、頗る尋常の畫像に異なり、此の畫實永四年(康熙四十六年、西暦一七〇七年)の筆にして、木菴の賛はそれより九年の後なる享保元年に題せられたるものとす

BODHI DHARMA.

(*Kakemono*, coloured on paper ; 4 feet 2½ inches by 1 foot 9⅛ inches.)

BY CHANG HIEN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(WOOD-CUT.)

The artist, Chang Hien, was mentioned in Volume IV., and Bodhi Dharma in Volume I. The present admirable *kakemono* is also by Chang Hien, and it is somewhat different from others in the point of the countenance, because this depicts an Indian patriarch, while most of Dharma's portraits indicate a Chinese physiognomy. This was painted in the 4th year of Hôyei (1707).

達磨大師畫幅(漢本登錄)

支那南京二百五十年

江國 三浦 周行 謹

達磨の畫は世間に數種の傳ありて其の一冊は清の乾隆帝の命じて編纂せしめたる『石渠寶笈』に載せられ、本國にも多くの傳寫ありて、其の一冊は清人ゝ之に描きたる所の面貌、計相異人ゝ之に描きたる所の面貌の畫本の通ずる點の數箇に過ぎざるを、之の畫は一千六百年(弘治年間十六年)の筆にして、水墨に彩色を施したるものなり。畫の上部に題せる詩は明末の人なる高

(Kakemono, coloured on paper; 4 feet 2½ inches by 1 foot 6½ inches.)

BY CHANG HIEN (CHINESE).

OWNED BY MR. GENSHICHI SHIBATA, OMI PROVINCE.

(Kakemono.)

The artist, Chang Hien, was mentioned in Volume IV., and Bodhi Dharma in Volume I. The present admirable kakemono is also by Chang Hien, and it is somewhat different from others in the point of the counte-nance, because this depicts an Indian Patriarch, while most of Dharma's portraits indicate a Chinese physiognomy. This was painted in the 4th year of Hôei (1707).

丁丑臘月朔日佛弟子陳贊敎寫

落雷圖(絹本着色)

英一蝶筆

(竪一尺三寸七分、横二尺七分)

伯爵津輕承昭君藏

英一蝶(傳は第七冊に出づ)夙に狩野派より出でて專ら滑稽の趣味ある浮世風俗を畫く、輕妙の筆墨、奇警の意匠、竝びに前後に超越す、眞に天成の奇才なり、本圖の如きは實に其の一絕好標本とす

THE FALLING THUNDER GOD.

(*Kakemono*, coloured on silk; 1 foot 4¼ inches by 2 feet ⅛ inch.)

BY ITCHÔ HANABUSA.

OWNED BY COUNT TSUGUAKI TSUGARU, TOKYO.

(COLLOTYPE.)

The biography of Itchô Hanabusa (1652-1724) was given in the seventh volume of this series. He learned the method of the Kanô school, and from his youth he painted *genre* pictures of comic designs. The light and free touch of his brush with the excellent and unsurpassed conceptions, was entirely matchless, not only at his time but equally befor and after him. The present picture is one of his best specimens. The subject is taken from an old tradtion that there was a god who made the thunder-strokes and sometimes fell to the earth from the clouds when the storm was very heavy.

雷神圖解説（乙）

東京　一瀬博

明治三十六年十月十日

會員　鈴木四郎

雷神は鼓を打ち鳴らして人間に出でゝ人畜を害する惡鬼である。

圖中右側に雷神の惡鬼を表現するに當つて、人間の姿を以て表現したのは、雷鳴は天地に響くものであるから、人間の一部の聲音を以て表現したのである。

THE FALLING THUNDER GOD

(Kakemono, coloured on silk: 1 foot 4½ inches by 2 feet 1½ inch)

BY ICHIO HANABUSA

OWNED BY COUNT TSUGANARI TSUGAWA, TOKYO

(SECRETARY)

The photograph of Ichio Hanabusa (1852-1924) was given in the seventh volume of this series. He learned the method of the Kano school, and then his work to painted some pictures of comic designs. The light and free touch of his brush with the excellent and unsurpassed conception, was entirely matchless, not only at his time but equally before and after him. The present picture is one of his best productions. The subject is taken from an old tradition then there was a dog who made the thunder-strokes and sometimes fell to the earth from the clouds when the storm was very heavy.

風流女福祿壽圖(絹本着色)

英一蝶筆

(竪三尺二分、横一尺一寸八分)

東京 片野邑平君藏

是れ一蝶の配流以前の作、謂はゆる浮世見立畫の意匠頗る面白し、後年作る所の如き老熟の妙は未だ之を見ずと雖も、其の壯時の筆を尋ねて一蝶が畫風進化の迹を知るに宜しき遺品なり

THE GODDESS OF FORTUNE.

(*Kakemono*, coloured; 3 feet ⅛ inch by 1 foot 2⅛ inches.)

BY ITCHÔ HANABUSA.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

The present picture represents the goddess of Fortune. Her countenance typifies Fortune, while the deer stands for Wealth; because the Chinese pronunciation of the ideograph for deer, 鹿, is similar to that for wealth, 祿, and the cranes in the pattern of her robes signify long life. This was a production of Itchô's earlier years. Although the skilful and free touch of the brush which he displayed in his later life cannot be detected in this picture, yet the design is very effetive. It is indeed, one of his masterpieces and affords good material to study the development of his artistic ability.

福富太郎蒐集圖錄大修復

美人圖部

第一卷

令和三年三月吉日

東京　中村印刷株式會社

THE GODDESS OF FORTUNE.

(Kakemono, coloured; 3 feet 11½ inch by 1 foot 3½ inches)

BY ITCHO HANABUSA.

OWNED BY MR. SATOHIKO KATANO, TOKYO.

(COLLOTYPE.)

The present picture represents the Goddess of Fortune. Her countenance typifies Fortune, while the door stands for Wealth; because the Chinese pronunciation of the ideograph for door 戸 is similar to that for wealth 財, and the cranes in the background of her robe signify long life. This was a production of Itcho's earlier years. Although the skilful and free touch of the pinsel which he displayed in his later cannot be detected in this picture, yet the design is very effective. It is indeed one of his masterpieces and affords good material to study the development of his artistic ability.

風藤冶の極彩色に以豆しるる藤品けど
画ども、其の出神の妙奇なる一一藤ない
雨の間ゆ楽倉の中のおよそ大けなる風ずと
御風五藤の倉四間ゆ四白し、藤本冶ゆ
量ゆ、藤の間藤に冶値おゆゆゆ約
東京　中村印刷株式會社

令和三年三月吉日

第一卷　美人圖部

福富太郎蒐集圖錄大修復

風流仙福祿寿
國貞画

封侯爵祿圖(絹本着色)

支那清朝沈南蘋筆

(竪六尺四寸五分、横三尺二寸五分)

京都 桑名鐵城君藏

沈南蘋は本書第七、第九、第十一、第十四冊等に於いて屢、之を紹介せり、本圖亦其の一傑作にして、乾隆十六年(我が寶曆元年)南蘋歸清後の筆に係かる、畫題は例の謎語の一なり、精巧麗密一家の特技、更に評賛の贅を須ゐず

MONKEYS AND DEER.

(*Kakemono*, coloured on silk; 6 feet 5½ inches by 3 feet 3 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Chen Nan-pin's biography has already been given, and his works were reproduced in Volumes VII, IX, XI, XIV. This *Kakemono* is also one of his masterpieces. This handling of the brush evinces much dexterity and the colour scheme displays elegance; these characteristics were virtually a monopoly with him in his time.

MONKEYS AND DEER

(Kanamono, coloured on silk; 6 feet 2½ inches by 3 feet 3 inches)

BY CHEN NAN-PIN (CHINESE)

OWNED BY MR. TETSUJO KUWANA, KYOTO

(COLLOTYPE)

Chen Nan-pin's biography has already been given, and his works were reproduced in Volumes VII, IX, XI, XIV. This Kanamono is also one of his masterpieces. His handling of the brush evinces much dexterity and the colour scheme displays elegance; these characteristics were virtually a monopoly with him in his time.

猿鹿圖(掛軸)

支那陳南賓筆

(絹本五尺二寸五分,巾三尺三寸)

京都桑名鉄三氏所藏

陳南賓の傳は既に紹介せられたるを以て,茲に其一二の作品を掲ぐ。本圖は氏の傑作の一にして,筆致の巧妙なる,彩色の優美なる,当時氏の独擅に属せしものの如し。

春山探勝圖(絹本淡彩)

與謝蕪村筆

(竪三尺三寸五分、横一尺二寸四分

男爵岩崎彌之助君藏

蕪村は既に再たび(第五、第十册)之を出だせり、本圖亦有數なる一佳作、山路梅散りて草徑暖を帶びたる所、馬上の高士一僮を伴ひて行く、勝を探るか、梅を惜むか、將た其の友を山後の里に訪ふか、駘蕩たる陽光畫面に滿みて、觀る者をしてそゞろに遊意を起こさしむ、一幅晴快の氣鑒賞盡きざるを覺ゆ、蕪村の畫常に斯くの如き餘韻あり、果たして之を何れより得來りて而も之を何れに寓せるにや、蓋し其の天成の趣味の致す所なりとす

WANDERING ON THE MOUNTAINS IN SPRING.

(*Kakemono*, slightly coloured on silk; 3 feet 4 inches by 1 foot 2¾ inches.)

BY BUSON YOSA.

OWNED BY BARON YANOSUKÉ IWASAKI.

(COLLOTYPE.)

We have already twice presented masterpieces by Buson, in Volume V. and X. This is one of the best to be numbered among his productions. An old Sage, on horseback, is wandering along a grassy lane accompanied by a boy who is rather heated. Is he looking for a fine bit of scenery; is he regretting the quickly-faded plum-blossoms; or, again, is he hurrying to visit some friend in the village behind the mountain? The mild sunshine spreads over the landscape and the gentle breeze seems to stir across the surface of the canvas, until every beholder imagines himself as taking part in some such excursion. At a glance, one receives the inexhaustible spirit of purity and pleasure. Pictures by Buson always have just this enduring quality of taste. We suppose this kind of thing came from his inherent love of Nature.

MANDERING ON THE MOUNTAINS IN SPRING.

(Kakemono, slightly colored on silk; 3 feet 4 inches by 1 foot 5½ inches.)

BY BUSON YOSA.

OWNED BY BARON YANOSUKE IWASAKI.

(COLLOTYPE.)

We have already twice presented masterpieces by Buson, in Volume V. and X. This is one of the best to be numbered among his productions. An old Sage, on horseback, is wandering along a grassy lane accompanied by a boy who is rather pleased. Is he looking for a fine bit of scenery; is he regretting the quickly-faded plum-blossoms; or, again, is he hurrying to visit some friend in the village behind the mountains? The mild sunshine spreads over the landscape and the gentle breeze seems to stir across the surface of the canvas, until every beholder imagines himself as taking part in some such excursion. At a glance, one receives the inexpressible spirit of purity and pleasure. Pictures by Buson always have just this enchanting quality of taste. We suppose this kind of painting came from his inherent love of Nature.

春山漫遊圖(雅本彩色)

與謝蕪村筆

(寸法三尺三寸五分巾一尺二寸七分四厘)

所藏 侯爵 岩崎彌太郎

蕪村は浦上玉堂(寛正,寛十郎)又は浦上春琴(文化)と共に南画の大家なり。一生放浪の間に多くの名山を探ねて,本圖の如き山水の美を描けり。蕪村は俳諧の大家にして,俳句,俳文,俳画に秀でたり。蕪村の俳句は,一種の高雅,簡潔,優美,清新,蕭然,閑寂,枯淡,一言,尽く,蕪村の俳句,俳文,俳画,皆,自然の美を,愛する,心より,出る,なり。

秋鹿圖(絹本着色)

森祖仙筆

(竪三尺四寸五分、横一尺二寸九分)

男爵岩崎彌之助君藏

祖仙は屢〻之を出だせり(第三、第五、第九、第十一、第十五冊)、茲に掲ぐる秋鹿圖も亦其の一佳作なり、描毛の輕輭特に巧妙なるを見る

DEER IN AUTUMN.

(*Kakemono*, coloured on silk; 3 feet 5½ inches by 1 foot 3⅛ inches.)

BY SOSEN MORI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Masterpieces by Sosen (1747–1821) have been reproduced in Volumes III, V, IX, XI, and XV. The picture here given is another of his admirable works. We specially appreciate the light and delicate toucn of the brush. Sosen was, indeed, the first, among our Japanese artists as a painter of animals.

松源圖(謝本省產)

森暗山莊

(畫三幅四十五吋寸廣一尺三十五吋)

世傳皆是圖繼之山水作品

西山雪霽圖 之一

雪中之鹿 之二

雪中之鹿(淡彩)淡彩 之三

雪中之鹿(淡彩)淡彩 之四

DEER IN AUTUMN.

(Kakemono, coloured on silk; 3 feet 2½ inches by 1 foot 3½ inches)

BY SOSEN NOKI.

OWNED BY BARON KANOSUKE IWASAKI, TOKYO.

(COLLOTYPE.)

Masterpieces by Sosen (1747–1831) have been reproduced in Volumes III, V, IX, XI, and XV. The picture here given is another of his admirable works. We specially appreciate the light and delicate touch of the brush. Sosen was, indeed, the first among our Japanese artists as a painter of animals.

胡枝花叢錦
繽紛江上秋風
怨曉露此日相逢
莫驚在林中鶴
當與同夢
栗山朱邦憲

猩々舞圖(板面金地着色) 高嵩溪筆

(竪八尺四寸三分、横一丈二尺三寸七分)

東京 淺草寺藏

淺草寺觀音堂内掲ぐる所の額頗る多し、本圖の如きは其の最も尤なるものゝ一なり、筆者嵩溪、諱は信宜、睡雲子と號す、嵩谷(文化元年歿、七十五歳)の子なり、父に學びて畫を善くす、即ち英一蝶の末流なり、文政中五十八歳にして歿す、本圖は其の一代の傑作にして享和三年の筆に係かる、遒勁の筆力木に入らむとし莊重の設色明麗言ふべからず、能樂の舞曲猩々の圖なること別に説明を須ゐざるなり

SHÔJÔ DANCE.

(Tablet, coloured on Paulownia wood, gold ground; 8 feet 5¼ inches by 12 feet 4¼ inches.)

BY SÛKEI KO.

OWNED BY THE TEMPLE, ASAKUSA-DERA, TOKYO.

(COLLOTYPE.)

There are a great many votive tablets in the Kwannon-dô of Asakusa, among them this is one of the most celebrated. The artist Sûkei Kô's real name was Nobuyoshi and his pseudonym Suiunshi. He was a son of the famous Sûkoku of the Hanabusa School, and studied painting under his father. He died in the Bunsei era (1818–1829) at ths age of fifty-eight. This was painted in the 3rd year of Kyôwa (1803), and it is his masterpiece. The brushwork is very strong and the colouring extremely fine. The subject, Shôjô Dance, is one of the *Nô* dances.

写真の特別頒布会出品作品目録

第八号四十三号第一表二号三号十六号

東京　田辺孝次郎

五十八歳に至りて愛玩する能はざるの一切の絵画は此の一枚の絵画に帰つて遂に一筆の墨を残さざるの日来遊されし此の世の人々よ、いざ共に此の絵の前に集まれ、此の絵画は此の世の人々に対する我が最後の贈物なり、

鏡寸七寸五分、縦寸十五寸五分、

踊り

（コロタイプ）

所蔵　東京浅草区千束町　浅草寺

この作は明治四十年頃の作品である。

SHOJO DANCE.

(Triptych, coloured on Lamination wood, gold ground: 8 feet 2½ inches by 12 feet 4½ inches)

BY SUKEI KO.

OWNED BY THE TEMPLE, ASAKUSA-DERA, TOKYO.

(COLLOTYPE.)

There are a great many votive triptychs in the Kwannon-do of Asakusa, among them this is one of the most celebrated. The artist Sukei Ko's real name was Nomuyoshi and his pseudonym Shinsaji. He was a son of the famous Sukoku of the Hanabusa School, and studied painting under his father. He died in the Bunsei era (1818–1829) at the age of fifty-eight. This was painted in the 3rd year of Kyowa (1803), and it is his masterpiece. The pinselwork is very strong and the colouring extremely fine. The subject, Shojo Dance, is one of the No dances.

享和三亥癸酉秋七月穀旦
高嵩渓藤原信宜圖

七里濱圖(紙本着色)　司馬江漢筆

(竪三尺一寸三分、横五尺九寸)　東京　齋藤兼藏君藏

司馬江漢、諱は峻、字は君嶽、春波樓、不言道人等の別號あり、本氏は安藤、通稱を吉次郎(或は曰はく初め勝三郎、後孫太夫)と云ひ、年四十餘にして土田氏に入夫す、幼より畫を好みて和漢の諸派を學びしが、後長崎に至りて蘭學を修め、終に洋畫の法を得たり、是れより先山口古菴(右衛門作、寛永中)、平賀鳩溪(源内、安永八年歿、五十四歳)等ありて早く洋風の畫を試みたるありと雖も、其の大いに興これるは實に江漢よりせり、爾來浮世繪の浮繪及び錦繪の配景、安藤廣重の山水畫等、日本畫に於ける此の風の影響は頗る著きものあり、近古日本畫變遷の源委を尋ねむと欲すれば、必ずや江漢等の洋風畫を知らざるべからず、仍りて本書茲に始めて之を收めて以て其の一斑を窺ふに便す、之を現代の洋畫に較ぶれば穉拙固より言ふに及ばずと雖も、當時に在りては實に破天荒の妙巧たり、江漢文政元年十月二十八日歿す、歳八十二、麻布淨林寺に葬らる、晩年みづから像を畫き、辭世の歌を題して曰はく、「江漢が年がよつたで死ぬるなり、浮世にのこす浮繪一枚」、江漢又始めて我が國に銅版の術を起こす、永田善吉(亞歐堂)、安田雷洲等其の法を傳へて以て近世に及べり、江漢頗る文字あり、著はす所春波樓筆記、西洋畫談、泰西諸國錢考、長崎見軍志等あり、又春波樓畫譜、銅版には天球圖、地球圖等あり、本圖は元芝愛岩の社頭に掲げしものにして、其の事西洋畫談にも見ゆ、圖上太田杏花園、董堂敬義の題記、以て其の傳來を明かにせり

SHICHRI-GA-HAMA.

(*Kakemono*, coloured on paper; 3 feet 1¼ inches by 5 feet 10¼ inches.)

BY KÔKAN SHIBA.

OWNED BY MR. KANEZÔ SAITÔ, TOKYO.

(COLLOTYPE.)

Kôkan Shiba, whose real name was Takashi, surname Kungaku, otherwise called Shumparô or Fugen Dôjin, was born in a family named Andô. His common name was Kichijirô (according to some accounts, in early life he was called Katsusaburô and afterwards Magodayû) and when he was more than forty, he entered the family of Tsuchida, by marriage. From his youth he was fond of painting and studied the words of several Schools of Chinese and Japanese Art. When somewhat advanced in life, he went to Nagasaki, where he studied the Dutch language and the European method of painting. Though he had a few predecessors in this particular line, such as Koan Yamaguchi (Uyemon-no-saku, in Kwanyei period, 1624–1643) and Kyûkei Hiraga (Gennai, died 1779, at the age of fifty-four), yet this artist is widely known and exerted a remarkable influence upon the pictorial art, especially in the Ukiyé, or floating scenes of the Ukiyoyé School, the background scenes for Nishikiyé, or coloured block prints and landscape pictures of Hiroshigé Andô. Those who wish to investigate the modern process of Japanese pictures, will find it necessary to study the European paintings produced by Kôkan, and others. With this thought in mind, we insert the present picture to let everyone know the general aspect of paintings belonging to this particular branch. If we compare this with similar pictures of the present day in our country of course it must be admitted to be very inferior; but we can readily imagine that, at the time when such were executed, they were remarkable and bold attempts at accomplishing something totally new in the Fine Art of Japan. Kôkan died in the 1st year of Bunsei (1818), 10th month, 28th day, at the age of eighty-two, and was buried in the grounds of Jôrenji, a temple in the Azabu district, Yedo. Late in his life he painted his own portrait, to which he added a sonnet upon the "Close of Life," to the following effect: "I, Kôkan, shall die because of old age; and now I am prepared to leave this fleeting world wherein I have been a part of the floating scene." He, furthermore, originated in our country the process of copper-plate printing, which was improved upon and handed down to later times by Jenkichi Nagata (Aôdô), Raishû Yasuda, et als. He was also someting of an author, and prepared the following works: Writings of Shumparô," "Memoirs of European Painting," "Study of European Numismatics," "Journal of a Stay at Nagasaki," "Book of Pictorial Studies by Shumparô," etc. In etching, he left "Heavenly Constellations," "The Earth," etc.

The picture reproduced here was painted to hang in Atago Shrine, Shiba, Yedo, and some account of it is given in the artist's "Memoirs of European Painting," but the laudatory remarks added in the upper portion of the canvas by Rikwayen Ôta and Keigi Tôdô, are a full explanation.

斗里藍圖[illegible]

（[illegible]）

SHICHIRI-AO-HAMA.

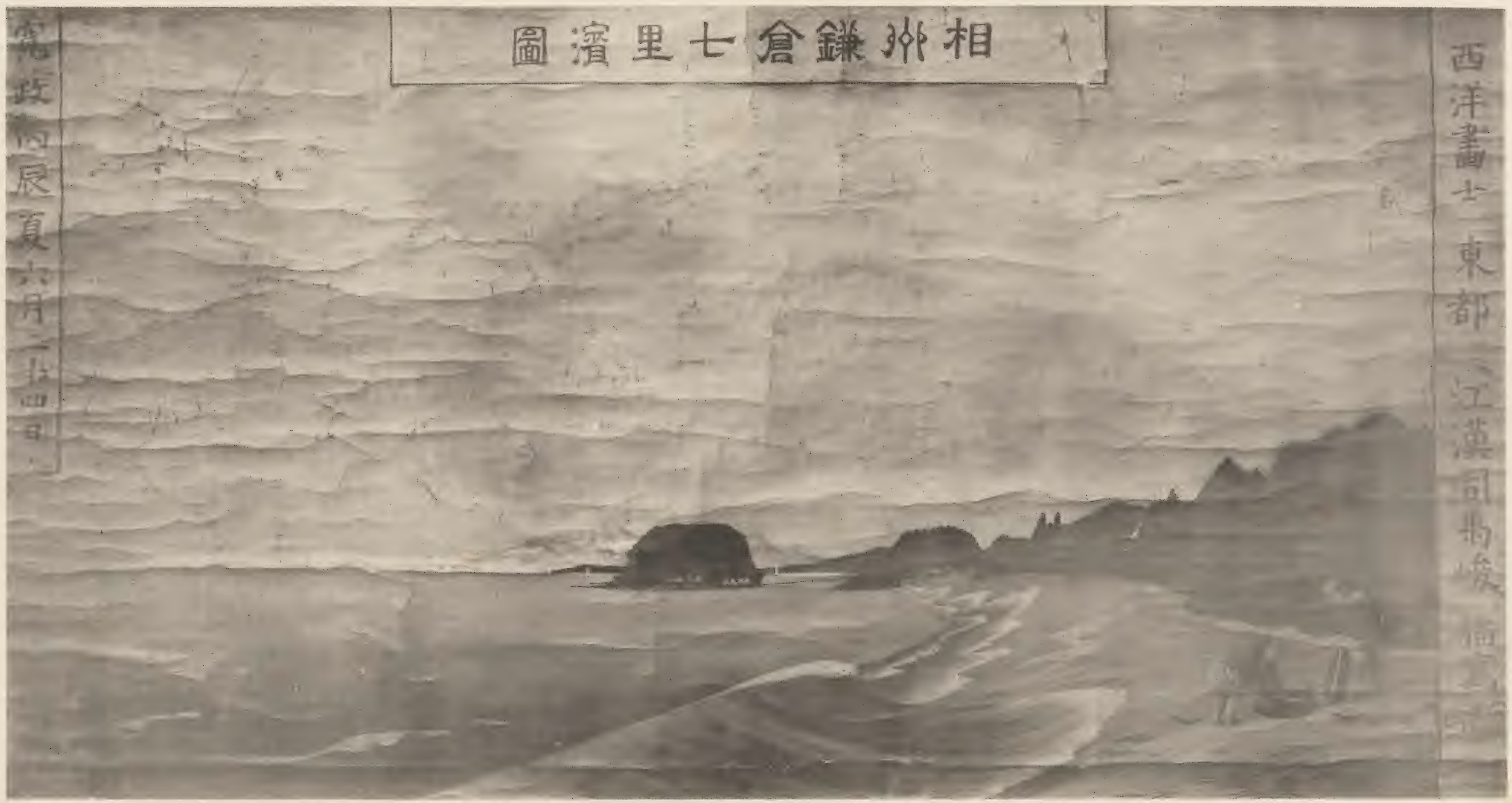
（Kamamono' coloured on paper: 3 feet 1½ inches by 2 feet 10½ inches.）

BY KOKAN SHIBA.

OWNED BY MR. KANEZO SAITO, TOKYO.

（COLLOTYPE.）

Kokan Shiba, whose real name was Takashi, surname Kunizaki, otherwise called Shunbaro or Tagen Dojin, was born in a family named Ando. His common name was Kichijiro (according to some accounts) in early life he was called Katsusaburo and afterwards Magobei) and when he was more than forty, he entered the family of Tsuchida, by marriage. From his youth he was fond of painting and studied the works of several Schools of Chinese and Japanese Art. When somewhat advanced in life, he went to Nagasaki where he studied the Dutch language and the European method of painting. Though he had a few predecessors in this particular line, such as Kosai Yanagawa (Uemura-no-saku) in Kwansei period, 1624–1643) and Kyokei Hirata (Genzui, died 1776, at the age of fifty-four), yet this artist is widely known and exerted a remarkable influence upon the pictorial art, especially in the Ukiyo, or floating scenes of the Ukiyoye School, the packet-and scenes for Nishiki, or coloured block prints and landscape pictures of Hiroshige Ando. Those who wish to investigate the modern process of Japanese pictures, will find it necessary to study the European paintings produced by Kokan and others. With this thought in mind, we insert the present picture to let everyone know the general aspect of paintings belonging to this particular branch. If we compare this with similar pictures of the present day in our country of course it must be admitted to be very inferior; but we can readily imagine that, at the time when such were executed, they were remarkable and bold attempts at accomplishing something totally new in the Fine Art of Japan. Kokan died in the year of Bunsei (1818), 10th month, 28th day, at the age of eighty-two, and was buried in the grounds of Jorinji, a temple in the Azabu district, Yedo. Late in his life he painted his own portrait, to which he added a sonnet upon the "Close of Life," to the following effect: "I, Kokan, shall die; possess of old age; but now I am prepared to leave this floating world without regret I have been a part of the floating scene." He, furthermore, originated in our country the process of making wooden [illegible]


相州鎌倉七里濱圖
寛政四辰夏六月一日
西洋畫士東都江漢司馬峻

水族圖(絹本淡彩)

渡邊崋山筆

(竪三尺七寸二分、横一尺八寸一分)

男爵 岩崎彌之助君藏

渡邊崋山は先に第十四冊に林和靖賞梅圖を掲げて一たび之を紹介せり、茲に又此の逸品を收む、天保五年の作にして、筆墨の輕雅洒脫、草掃おのづから妙を成せる老手腕を賞するに宜し、而も布局の奇拔なる、亦以て崋山が落筆必ず斬新を期するを觀るに足れり

VARIOUS FISHES.

(*Kakemono*, coloured on silk; 2 feet 9½ inches by 1 foot 3¼ inches.)

BY KWASAN WATANABÉ.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Kwasan Watanabé's time was from 1793 to 1841. His biography was given in the fourteenth volume of this series, where we also introduced to our readers his masterpiece, "Lin Ho-ching and Plum-blossoms." We give here another of his efforts, a picture which shows a school of fishes of different kinds. It was executed in the 5th year of Tempô (1834); the brushwork is very simple and the way of using India-ink and colours very plain, while the scheme of the whole canvas is decidedly excellent. The combination of all these traits is well worthy of admiration.

北溟國漁夫繪譜

魚類之部

伊川孟三郎 山口敬

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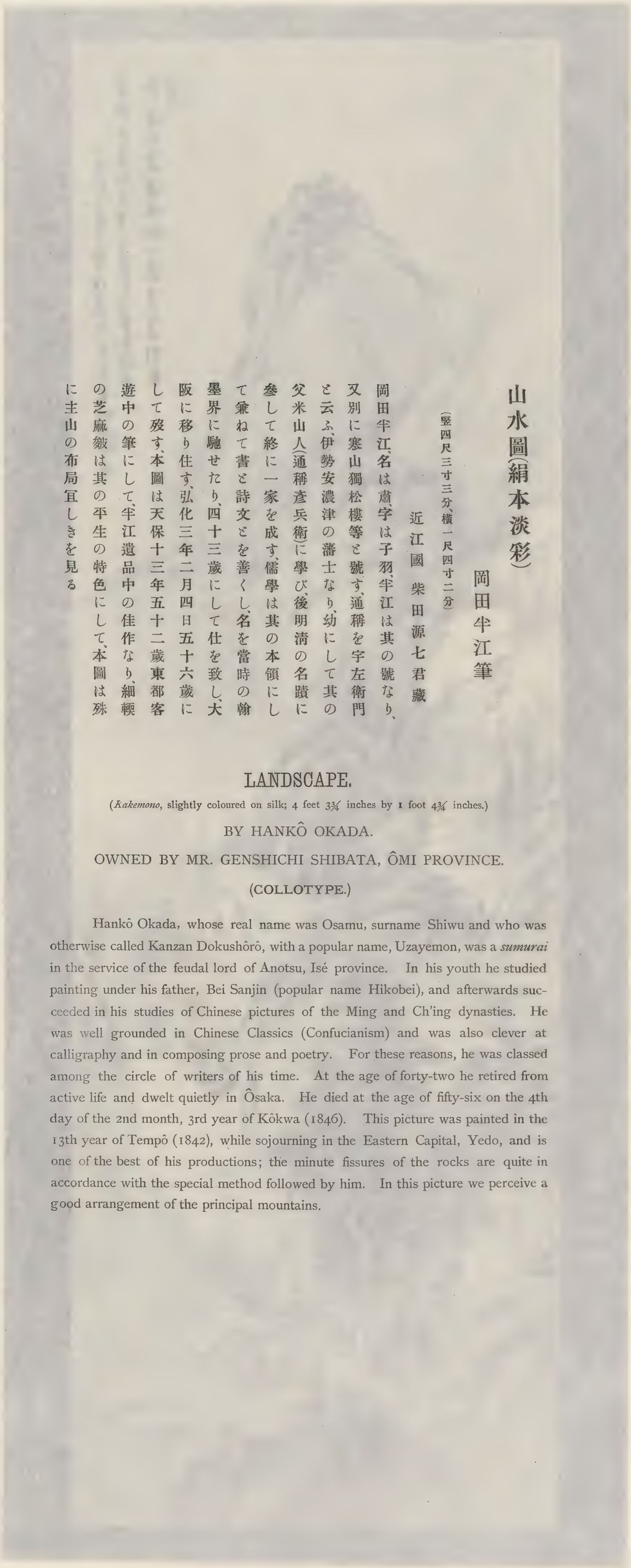

山水圖(絹本淡彩)

岡田半江筆

(竪四尺三寸三分、横一尺四寸二分)

近江國　柴田源七君藏

岡田半江、名は肅、字は子羽、半江は其の號なり、又別に寒山獨松樓等と號す、通稱を宇左衛門と云ふ、伊勢安濃津の藩士なり、幼にして其の父米山人(通稱彦兵衛)に學び、後明清の名蹟に參して終に一家を成す、儒學は其の本領にして兼ねて書と詩文とを善くし、名を當時の翰墨界に馳せたり、四十三歳にして仕を致し、大阪に移り住す、弘化三年二月四日五十六歳にして歿す、本圖は天保十三年五十二歳東都客遊中の筆にして、半江遺品中の佳作なり、細輭の芝麻皴は其の平生の特色にして、本圖は殊に主山の布局宜しきを見る

LANDSCAPE.

(*Kakemono*, slightly coloured on silk; 4 feet 3¾ inches by 1 foot 4¾ inches.)

BY HANKÔ OKADA.

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(COLLOTYPE.)

Hankô Okada, whose real name was Osamu, surname Shiwu and who was otherwise called Kanzan Dokushôrô, with a popular name, Uzayemon, was a *sumurai* in the service of the feudal lord of Anotsu, Isé province. In his youth he studied painting under his father, Bei Sanjin (popular name Hikobei), and afterwards succeeded in his studies of Chinese pictures of the Ming and Ch'ing dynasties. He was well grounded in Chinese Classics (Confucianism) and was also clever at calligraphy and in composing prose and poetry. For these reasons, he was classed among the circle of writers of his time. At the age of forty-two he retired from active life and dwelt quietly in Ôsaka. He died at the age of fifty-six on the 4th day of the 2nd month, 3rd year of Kôkwa (1846). This picture was painted in the 13th year of Tempô (1842), while sojourning in the Eastern Capital, Yedo, and is one of the best of his productions; the minute fissures of the rocks are quite in accordance with the special method followed by him. In this picture we perceive a good arrangement of the principal mountains.

山水圖(錦本彩畫)

岡田半江筆

(縱四尺三寸三分,橫一尺四寸三分)

江戸圖　染田廣文藏

岡田半江,名鼎,字公調,通稱文藏,號蘭谷,又號米山人(或稱蘭谷道人)。幼習繪畫於江戸,後入狩野探幽之門,學山水,兼工人物,筆法遒勁,設色清雅,自成一家。晚年,歸老於本國,以終其生。

此圖系三十三歲時作,構圖嚴謹,筆法遒勁,設色清雅,頗具晚年之風。

LANDSCAPE.

(Kakemono, slightly coloured on silk: 4 feet 3½ inches by 1 foot 4½ inches.)

BY HANKÔ OKADA.

OWNED BY MR. GENSHICHI SHIBATA, ÔMI PROVINCE.

(COLLOTYPE.)

Hanko Okada, whose real name was Osamu, surname Shiwa and who was otherwise called Kanzan Dokusenjô, with a popular name, Ussyemon, was a samurai in the service of the Itakeni lord of Anotsu, Ise Province. In his youth he studied painting under his father, Bai Sanjin (popular name Hikopei), and afterwards succeeded in the studies of Chinese pictures of the Ming and Ch'ing dynasties. He was well grounded in Chinese Classics (Confucianism) and was also clever at calligraphy and in composing prose and poetry. For these reasons, he was classed among the circle of writers of his time. At the age of forty-two he retired from active life and dwelt quietly in Ôsaka. He died at the age of fifty-six on the 4th day of the 2nd month, 3rd year of Kôkwa (1846). This picture was painted in the 13th year of Tempô (1842), while sojourning in the Eastern Capital, Yedo, and is one of the best of his productions; the minute lissures of the rocks are drawn in accordance with the special method followed by him. In this picture we perceive a good arrangement of the principal mountains.

秋颯蒼鷹圖(絹本着色)

葛飾北齋筆

(竪四尺三寸二分、横一尺六寸五分)

東京　本間耕曹君藏

北齋の事は第十二冊菱川宗理の下に述べたり、本圖は先の脩竹小蛇圖よりも後年の製作にして、前者の宗理時代の筆なるに反し、本圖は眞の北齋時代とも謂ふべき寛政末乃至文化中、即ち北齋の特色充分發揮せられし頃の筆なり、例に依りて鷹の面相の如き餘りに凶猛を表して、顯著に過ぎたる病はあれど、一種特有の形式を帶びたる勁拔縱横の達筆は、他人の容易に企及する所に非ざるなり

BLUE FALCON IN AUTUMN.

(*Kakemono*, coloured on silk; 4 feet 3½ inches by 1 foot 7¾ inches.)

BY HOKUSAI KATSUSHIKA.

OWNED BY MR. KÔSO HOMMA, TOKYO.

(COLLOTYPE.)

A sketch of Hokusai's life is given in Volume XII., in connection with the picture by Sôri Hishikawa. This picture was produced at a later date than "Tall Bamboos and Small Snakes." While the latter was a production of the period when the artist's name was Sôri, this one was done during the time of his special ability, say from 1800 to 1817, and presents his skill to the fullest extent. Therefore the falcon's head displays strength and cruelty, which is rather in contrast to the whole appearance; but the forcible and easy brushwork displays an originality which is not easily approached by others.

秋鷹蒼鷺圖(肇本會出)

清水卯三郎

(寸法五尺三寸七分×五尺六寸)

東京　本田椎雲畫

北斎の華月斎第十二冊叢山茶嶺の下に遊ぶ図

く本圖は北の冊分小鉛圖上ゲる絵本の筆者に江戸本圖の筆の墨は淡の冊分の筆は墨の墨の墨の

素盞嗚男尊圖(板面金地着色)

葛飾北齋筆

(竪四尺一寸、横九尺二寸)

東京 牛島神社藏

本圖は謂はゆる牛之御前の拜殿に掲げたる額面にして、圖は同社の祭神素盞嗚男尊に鬼神の伏從せる樣を畫けるならむ、弘化二年北齋八十六歳、即ち歿前四年の大作なり、天保五年畫狂老人卍と號せし頃より後の北齋は、筆路拮倔、一種の形式を成せりと雖も、縱横の手腕は老いて益、健拔を加へたること、之を本圖の如きに觀るべし、人物の面相往々凶猛邪惡の厭ふべきものある北齋が一種の癖も、本圖亦善く之を示せり、然れども是れ北齋が一代有數の大作、其の技巧力量は眞に北齋の價値を表して餘りあるものとす

SUSA-NO-O NO MIKOTO.

(Tablet, colours on gilded board; 4 feet 2¼ inches by 1 foot 1⅛ inches.)

BY HOKUSAI KATSUSHIKA.

OWNED BY USHIJIMA SHRINE, TOKYO.

(COLLOTYPE.)

This picture is hung as a tablet to adron the front aisle of the shrine popularly known as Ushino-gojen. It represents Susa-no-o no Mikoto, the deity of the shrine, subjugating the demons. It was produced in the 2nd year of Kôkwa (1845) when the artist was eighty-six years of age, and four years before his death. Although his pictures after the 5th year of Tempô (1834) when his name was called Gwakyô Rôjin, Manji (卍), came to follow a fixed, special style in their brushwork, yet his skill in art improved more and more with his years, and this tendency may be readily detected in this masterpiece. The severe and malignant expression of the countenance, a specialty of this artist, is very remarkable in this picture, and this effective achievement in Fine Art is conspicuously shown. It is one of the small number of most eminent masterpieces in the long life of Hokusai.

葵鹿論図會圖(絵画)解説(日)

高雄山神護寺

(図四五一ページ参照)

東京　中島峰山

さる実ってゐるものもあるのとす

序幾の大部,北の建立の建立は量は量に出産の勤勉

不善ゥ必ずや示せ必ずや,幾らも基作出産ゑ一分

の福ゑぶるものもの北盤ゑ一部の編も,本圖

の此ゆに鄙ゐ,ゞ人物の面体主ゆ図孟悪

調は法ゐ了金,鄙孟悪ゆ面ゝ付ゐこゝ,ゞなゆ本圖

絵書珪鄙一部の法文ゆ効せゆゐ籬ゆ,藤跡の手

絵書珪法人出ゐ籬せ人廻ゆゆ絵の出藤ゆ,筆

藤人十六鹿唱ゆ鹿前四本の大書ゆ,天鼎五

本圖は鄙ゆゆゐ牛ゆ嶋前の書鼎ゴ出ゆゆ出

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SUSA-NO-O NO MIKOTO.

(Tablet, colours on gilded board: 4 feet 3½ inches by 1 foot 1½ inches.)

BY HOKUSAI KATSUSHIKA.

OWNED BY USHIJIMA SHRINE, TOKYO.

(COLLOTYPE.)

This picture is hung as a tablet to adorn the front side of the shrine popularly known as Ushijima-gojen. It represents Susa-no-o no Mikoto, the deity of the shrine, subjugating the demons. It was produced in the 3rd year of Kōkwa (1845) when the artist was eighty-six years of age, and four years before his death. Although his pictures after the 75th year of Tempō (1834) when his name was called Gwakyō Kōjin, Manji (卍), came to follow a fixed style in their brushwork, yet his skill in art improved more and more with his years, and this tendency may be readily detected in this masterpiece. The severe and intelligent expression of the countenance, a speciality of this artist, is very remarkable in this picture, and this effective achievement in Fine Art is conspicuously shown. It is one of the small number of most eminent masterpieces in the long life of Hokusai.

今昔物語大江定基圖(絹本着色)　岡田爲恭筆

(竪三尺三寸二分、横一尺六寸一分)

東京帝室博物館藏

岡田爲恭は狩野永岳(山樂の後裔永俊の養子)の姪なり(或は曰はく狩野其同の子、又曰はく永泰の子、永岳の養子と爲ると)、初め外戚の姓を冐して冷泉三郎と稱し、後藏人所衆岡田氏(家號松殿)の養子と爲り、正六位下式部大錄より進みて、從五位下近江守に叙任せらる。訥言及び宇喜多一蕙の風を慕ひ、古土佐の繪卷物を好み、訥言の摸本伴大納言繪詞及び知恩院の法然上人行狀繪圖を臨撫すること數回、深く古土佐の遺法を得たり、其の故實有職に通ずるを以て公卿の間に出入し、又所司代酒井忠義の古畫を好むを以て之と交はる、是に於いて端なく浪士の爲に疑はれ、文久三年五月五日大和の丹波市に暗殺せらる、時に歳四十餘、其の畫光長、信實の筆意を傳へて、古逸雅、近古の風格に非ず、本圖以て其の技風の一斑を觀るべし、今昔物語に曰はく「今昔、大江定基朝臣參河守にて有ける時、世中辛くして、露食物无かりける比、五月の霖雨しける程、女の鏡を賣りに定基朝臣が家に來りければ、取入れて見るに五寸許なる押覆ひなる張筥の沃懸地に黄に蒔けるを、陸奥紙の顏きに曇て有り、開て見れば、鏡の筥の内に、薄樣を引破て、可咲氣なる手を以て、此く書たり、けふまでとみるに涙のますかゞみ、なれぬるかげを人にかたるなと、定基朝臣此れを見て、道心を發たる比にて、極く泣て、米十石を車に入れて、鏡をば賣る人に返し取せて、車を女に副へてぞ遣ける、歌の返しを鏡の筥に入れてぞ遣たりけれども、其の返歌をば不語、其の車に副へて遣たりける雜色の、返て語けるは、五條油の小路邊に、荒たる檜皮屋の内になむ下し置つるとぞ云ける、誰が家とは不云なるべし、となむ語り傳へたるとや、」以て本圖の畫意を解するに足れり

THE EPISODE OF SADAMOTO ÔYÉ.

(*Kakemono*, coloured on silk; 3 feet 3½ inches by 1 foot 7¼ inches.)

BY TAMETAKA OKADA.

OWNED BY IMPERIAL MUSEM, TOKYO.

(COLLOTYPE.)

Tametaka Okada was a nephew of Eigaku Kanô (son-in-law of Eishun, descendant of Sanraku). In his early life he was called Saburô Reizei, from his mother's family name. He was adopted into the Okada family, one of the officals in the Revenue Department, and was promoted to fifth rank with the honorary title of Governor of Ômi Province. In his artistic tendency he was devoted to the School followed by Ikkei Ukita, and was fond of the picture-rolls painted by artists belonging to the Old Tosa School. After he had acquired some ability by study of the picture-roll of "Tomo-no-dainagon," in its copy by Totsugen, and that of "The Life of Hônen Shônin," in possession of the temple, Chion-in, he achieved great success in the style of the Old Tosa School. As he mastered the ancient customs and ceremonies, he associated with the noble families and was intimate with Tadayoshi Sakai, the Govenor of Kyôto City, as the latter had a great fancy for old pictures. For these reasons, he was suspected by the Rôshi, or Liberalists, and was eventually assassinated on the 5th day of the 5th month, 3rd year of Bunkyû (1865), at the age of forty, or a little more. His pictures evince trades of the style of Mitsunaga and Nobusané, and therefore are rich in their delicacy although simple in conception, as the work we have reproduced here clearly leads us to understand. The event depicted is taken from a passage in "Konjaku Monogatari."

THE EPISODE OF SADAMOTO GYÉ.

(Makemono, coloured on silk: 3 feet 3½ inches by 1 foot 7½ inches)

BY TAMETAKA OKADA.

OWNED BY IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

Tametaka Okada was a nephew of Eigaku Kano (son-in-law of Eishun, descendant of Sanraku). In this early life he was called Saburo Kaizi, from his mother's family name. He was adopted into the Okada family, one of the officials in the Kyoto Department, and was promoted to high rank with the honorary title of Governor of Omi Province. In his artistic endeavors he was not in their debtors although simple in conception, as the work we have reproduced here clearly leads us to understand. The event depicted is taken from a passage in "Kojiki Monogatari."

八十代目の貞盛卿の事蹟圖

（縮三五インチ巾一尺七寸三分）

狩野法眼元信筆

東京帝室博物館藏

鎌倉時代の話に移り、源氏と平氏の間に立つて平一族の運命を決したる壇の浦の海戰は、文治元年三月廿四日の夕暮に、長門の國赤間關の海上に於て行はれたり。源氏の將大將義經は、兄頼朝の命を受けて、平家の將宗盛父子を、海陸共に攻めたりしが、平家の將知盛は、海陸の要所を固めて、義經の軍を、海上に誘ひ寄せ、海陸の兵を、一網に打盡さんとの計畫なりしが、義經の軍は、海陸共に、平家の將

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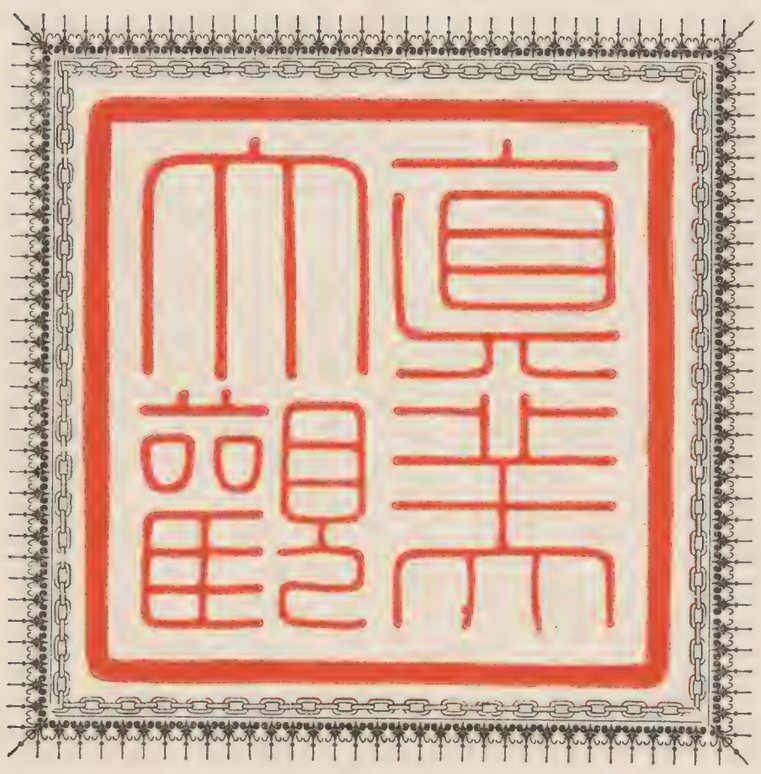

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